

ART DIRECTION

The

Magazine

of

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Steel and Brass Sculpture, 1957.
Jack Rindner, BDD&O.
photography: Tony Pappas

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ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

ARE YOUR SYMBOLS SHOWING?

Perhaps the strongest impression to come out of the National Visual Communications Conference was the strong relationship between the AD and the motivational researcher.

Speaker after speaker made clear the power of the visual symbol, of visual communications. And those speaking for the researchers — Pierre Martineau, Vance Packard — made clear how the knowledge of what moves people helps the AD aim his visual symbols right on target. Mr. Packard and Dr. Hayakawa emphasized the potentially awesome power of this combined team—the researcher plus the visual communicator. It was said the men who control our visual symbols can control us emotionally, and through our emotions can control our so-called rational acts — purchasing, voting, liking, hating products or people or ideas.

Such power — if these men haven't overstated the case (we don't think they have — although they may be calling shots ahead of time) involves a sense of moral responsibility that had better be developed too soon rather than too late.

For the moment one might caution ADs and designers to work with researchers to be sure their symbols are aimed right — not over the head of the market, nor wide of the mark. But for the long run — looking ahead to the day when the ADs aim is as psychologically true as it now is design-true — perhaps it is not too early to start developing a social conscience, a feeling of moral responsibility to the market. The power to influence mass minds is Orwellian in its proportions. It is as potentially devastating to the minds, the morals and the emotions as the H-bomb is to the material world about us.

The power to manipulate mass minds via visual symbols combined with the psychological know-how provided by the MR men can set off a chain reaction of mind manipulation — for better or for worse.

Mr. AD, use such power with care.

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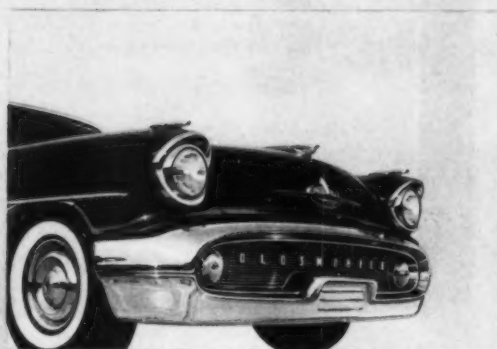
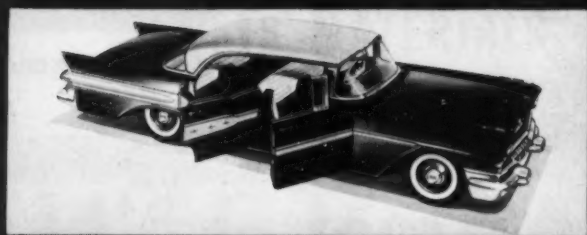
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business brleifs

Plus and minus signs continue to intermix for the business prophet trying to find out where we are headed. The very fact that there are some minus signs would indicate the prosperity is surging ahead less surely than in the past, but is still surging.

Minus sign—the continued decline in manufacturing jobs is now being labelled a "mild recession". Plus sign: total U. S. employment is up.

Minus sign: the manufacturing job decline is in its fifth successive month. Plus sign: New York State, for example, reports via its Dept. of Labor Div. of Employment, an all-time high in non-farm non-manufacturing employment—mostly outside of New York City, with substantial gain in construction and retail trade more than offsetting a drop in durable goods manufacturing that was at least in part due to cutbacks in auto production.

Minus sign: Unusually low level of farm jobs kept total employment, while seasonally up from April, below May 1956.

Minus sign: Average work hours per week in factories fell again from peak of 41 to 39.7, lowest point in three years. This cuts buying power—especially the so-called discretionary buying power for non-essentials. Any threat to buying power is a threat to the entire economy.

Plus sign: increase in jobs in wholesale and retail trade, services, government, and construction.

Net effect: No electronic computer has yet pinpointed the net effected of all these and the many other pluses and minuses. But this generalization seems to apply at this writing: the economy is less sound, less expansive than a year ago, but is basically prosperous. The weak spots are spots only and seem likely to be short in duration, mild in effect... but bear watching.

Other signs to watch: prices still rising, coupled with tightening buying power could bring about lowered consumption of goods and services, set off bad cycle if it got out of hand. National income and gross national product continue to soar at record levels, as does total personal income.



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A

LOU PERKOWSKI was born in Pennsylvania and moved to Detroit at a tender age. Most of his working days have been spent in art studios, except during the War Years of the forties when he flew a patrol bomber in the Pacific Theatre for the U. S. Navy. He is married to a very pretty gal, is the father of two children, and they all live happily in Royal Oak, Michigan. His fascination for aeronautics remained with him, for he builds models—the kind that fly. He shoots par golf—on an occasional hole—and is all in all a great guy.

An artist, a humorist, an exceptional technician

Lou Perkowski is many artists in one man. His manifold thought processes give him an unbelievable range from delightfully whimsical drawings to highly complex technical illustrations.

Consequently, Lou is usually the man who can produce the off-beat job that seems to defy the other artists.

In addition to being versatile, prolific, and the solver of difficult problems, Lou is regularly producing work of award-winning recognition for many knowing art directors who assign their jobs to him.

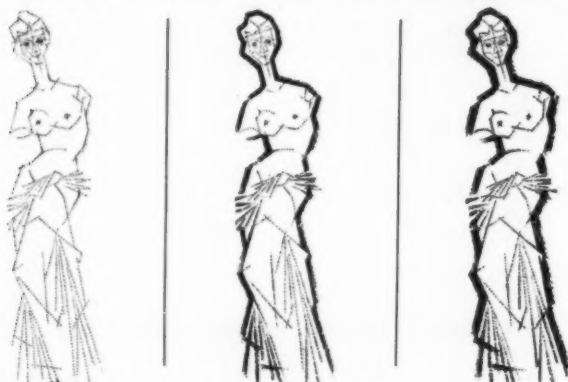
Even though it does not have anything to do with art—we feel impelled to point out that Lou is regarded as one of the finest people in the business. We're happy and proud to be associated with him and to watch his constantly growing popularity.

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letters

so big, so fat, so wonderful...

Congratulations on the May issue of Art Direction magazine. We were all surprised at the size of this issue and the glued backbone with side stitching. The cover was most unique and humorous. All in all a terrific issue!

Susan Karstrom,
Dekovic-Smith Design Organization,
Chicago

...with chagrin, and tongue-in-cheek

Noted with chagrin that you credited me as the artist on the N.B.C. Tonight Owl booklet. Only Ed Kysar, who wouldn't know an owl from an osprey, could have done so fowl a job.

Ed Kaplan, bird lover,
North Hollywood, Cal.

Upside down...

Just wanted to tell you how pleased I was to see not one, but two examples of my work in your LNA Award spread last month. Unfortunately, my package designs for Burlington Hosiery were printed upside down and design credit for my WBBM pocket piece was omitted.

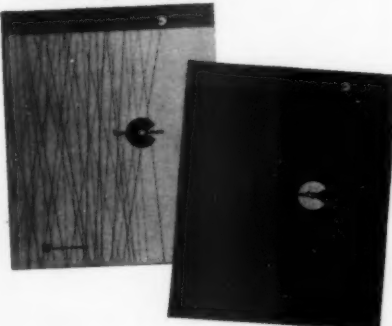
But don't stop... I love it!

Irving Miller,
CBS Radio

"Finders Keepers!" was done for WBBM...



Now it's upside up...



*Corry, photographer 2 W. 47 St., Penthouse, N.Y.C. 36 • CI 6-6184

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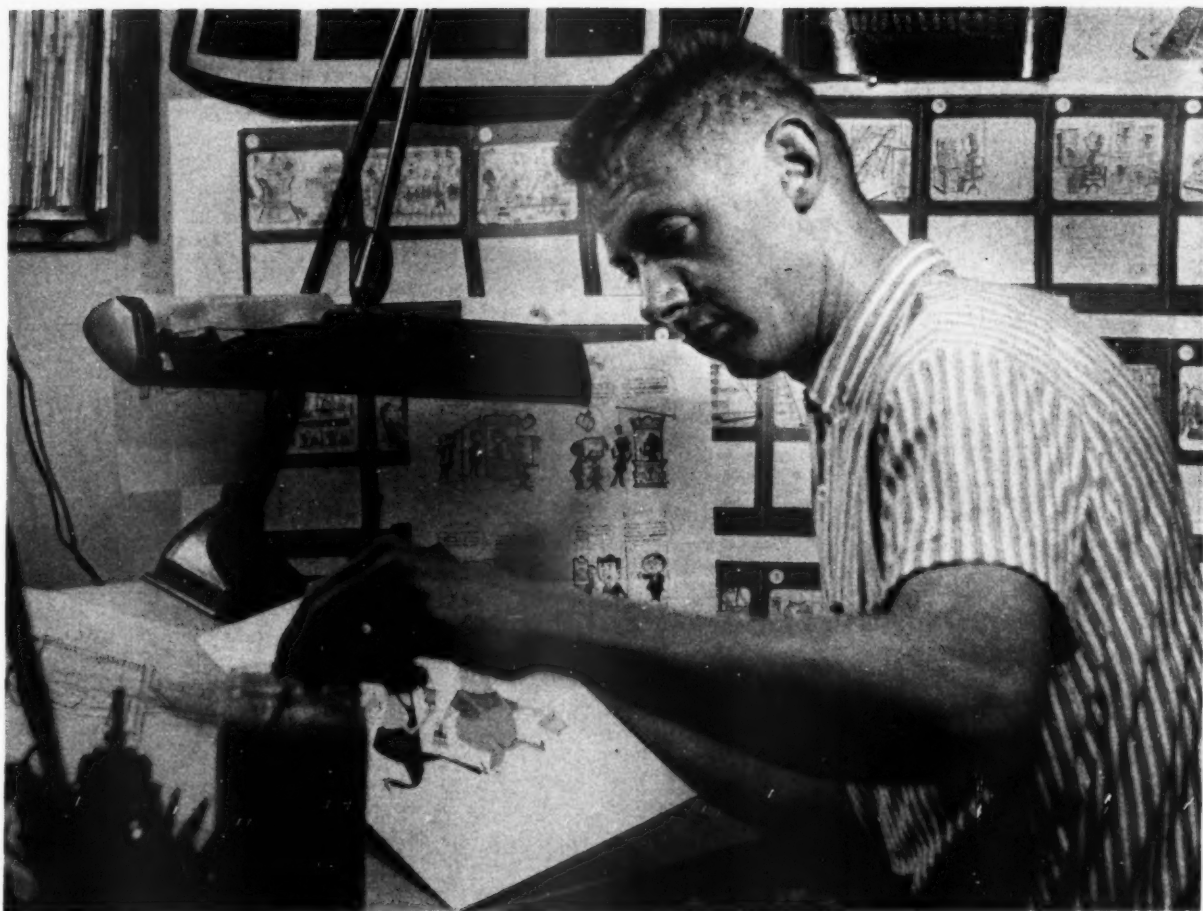
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Turning down jobs?

The young man above is the very talented freelancer, Steve Duquette — and it is true, he is actually turning down jobs for the simple, but frustrating reason that his work is so in demand that he can't, for the moment, take on any more.

How do you get that way? For one thing it helps to be good, and Steve is. For another, Steve became a member of DAI (\$24.50) putting proofs of his work on file with us, thereby insuring automatic showings of his proofs across the country to interested buyers.

What does this add up to for Steve? Well, on top of his normal billing for the year, DAI got him another \$4180 worth of jobs, thereby helping to get Steve into his pleasant dilemma.

And you? Are you too busy to consider new jobs? If not, you ought to plan on getting proofs of your work in DAI's file—the most active file in the country. Out of it we show (in response to requests only) some 400 different artists and pho-

tographers work weekly to art directors throughout the U. S.

What does this mean to a freelancer? That his or her work is almost constantly being considered by buyers who have called DAI with specific assignments in art or photography. In other words, their proofs are on the job at the right time and in the right place when an art director is ready to buy.



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What does it cost? For the freelancer the cost is \$24.50 for one year. For the rep group, \$100; for the studio \$150. Advertising agencies, publications according to billing and circulation. For complete information call or write the Institute.

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CALIFORNIA: Burbank: Pomeroy Art Supplies; Fresno: Art Johnson; Hollywood: Michaels Artist and Engraving Supplies; Pomeroy Art Supplies; Universal News Agency; Long Beach: Magazine Center; Los Angeles: California Artists' Materials; Duncan Vail Co.; M. Flax; Franklin Artists Materials; Leslie's Art Supplies; Marty's Artist Supplies; Oakland: Russ Craft; Flax Co.; Palo Alto: The Skylight; San Francisco: Flax's; Schwabacher-Frey Co.
COLORADO: Denver: H. R. Meininger Co.; Spivak Art Supply Co.
FLORIDA: Miami: Associated Artists.
GEORGIA: Atlanta: Binder's Gift & Frame Co.; Miller's Book & Office Supply Co.
ILLINOIS: Chicago: Brudno Art Supply; Flamingo Art Material Service; Kroch's & Brentano's Inc.; Main Street Book Store; Nearnorth Guild; S. S. Artist Materials.
KENTUCKY: Louisville: Electric Blue Print & Supply.
LOUISIANA: New Orleans: Dixie Art Supplies; Norton's Art Supplies.
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coming events

Thru Aug. 30 . . . School of Visual Arts, New York. Summer session, special workshops.

Thru September 3 . . . Paintings, prints, sculpture, The Salmagundi Club, 47 Fifth Ave., NYC, daily 12:30-6, Sundays 2-6.

Thru the Summer . . . The Museum of Primitive Art, 15 W. 54th St., NYC. 60 works, mostly on public showing for the first time.

Sept. 6-22 . . . Annual Exhibition of the Art Directors Club of Atlanta, at The Atlanta Art Association's Great Gallery.

Oct. 4-5 . . . Art Directors Society of Pittsburgh "Where To?" symposium—1st Annual Exhibition, Penn-Sheraton Hotel.

1957-58 Traveling Exhibit AWS . . . Through Aug. 18, Crocker Art Gallery, Sacramento; Sept. 9-29, Ft. Worth Art Center, Ft. Worth, Tex.; Oct. 14-Nov. 3, Louisiana State Exhibit Museum, Shreveport, La.; Nov. 18-Dec. 8, Norton Gallery, W. Palm Beach, Fla.; Dec. 23-Jan. 12, 1958, Joe & Emily Lowe Art Gallery, Coral Gables, Fla.; Jan. 27-Feb. 16, Brooks Art Gallery, Memphis, Tenn.; March 3-23, Davenport Municipal Art Gallery, Davenport, Ia.; April 7-27, Beloit College, Beloit, Wis.; May 12-June 1, Arnot Art Gallery, Elmira, N.Y.

Museum of Modern Art, NYC . . . Through Sept. 8, Picasso, his most important exhibition in this country since 1939; through September, 60 years of French Films. Summer schedule is: Mondays through Fridays, 11 a.m. to 6 p.m.; Thursday evenings open until 10 p.m.; Saturdays, 11 a.m. to 7 p.m.; Sundays, 1 p.m. to 7 p.m. Sept. 11-Oct. 20, Sculpture by David Smith; paintings by Matta; Oct. 1-Dec. 1, German art of the 20th century; Nov. 13-Dec. 5, recent acquisitions; Dec. 18-Feb. 23, architecture of Antoni Gaudi.

N. Y. Public Library . . . "Birds and Beasts," a show of animals in prints. 3rd Floor Print Gallery. Covers 6 centuries of print making. Thru the summer.

Philadelphia Art Alliance . . . Through Aug. 13, Philadelphia Water Color Club Exhibition, watercolors and prints by 10 artists. ●



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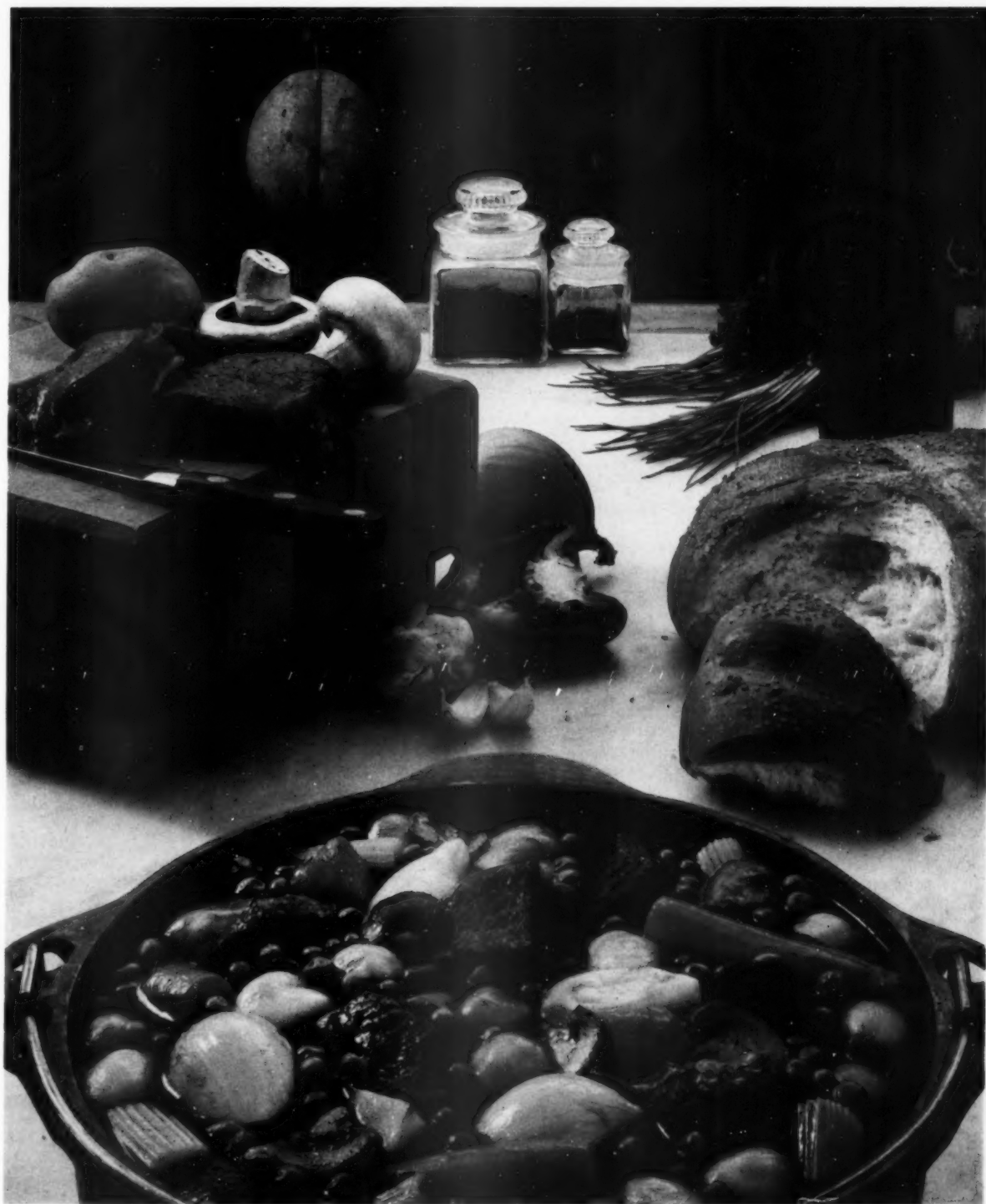
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TV-FILM ROUNDTABLE



by Ralph Porter

new technique

blends fantasy & realism

Live Animation: The choreography of person and product identification.

There has long been a trend in TV spot production to identify product with person. Ad agencies are rewarded when a product is claimed by the user as his own brand. This search for identity is constant and toward this end flows a torrent of visual and oral forms of communication: famous person testimonials to attract the hero worshipper; man-appeal for the ladies; girl-appeal for the men; sport-fan spots; housewife counterparts; the average kid; the outdoor guy; the intellectual.

Product and person in these spots are as real as 60 seconds will allow. A common interest is set up between TV character and his watching prototype—sports, kitchen, play, work, (or the most common of all)—sex. Remove that common interest and chances are the viewer will ignore the message.

There is a noteworthy exception, however, to the identity trend. Animation. The fantasy of line drawings plays not upon the viewer's desire to identify himself with person or product but upon the viewer's instinctive need for fancy, whimsy, and unreality. Here, the identity is one of the imagination.

Though highly desirable in all forms of TV advertising, animation does not always focus attention upon viewer-identification with product. An invisible line separates the unreality of moving design with the reality of product. Even the delightful whimsy of Bert and Harry seems to vanish when the very real glass of Piel's appears to erase the cartoon dream-world.

The search for a *synthesis of reality with unreality* has provoked the creative staff of MPO to develop a pleasing form of product communication. Mr. Marvin Rothenberg, VP of MPO calls it "live-animation".

As used by MPO, "live-animation" is casual choreography combining the freedom of fantasy with the rigid live identification of product and person. A musical jingle provides sufficient motivating copy both to entertain the viewer and to make him buy the product.

Though dance forms are often regarded as "intellectual fare", the easy-going approach of MPO makes spots thoroughly enjoyable.

The use of choreography is not altogether new. Sarra employed substantially the same idea in a Stopette spot in which Dorothy Jarnac used her pixieish movements in a delicious satire of body odor. Screen Gems continued the dance motif with their Hit-Parade lead ins. What MPO seems to have accomplished in most of their spots that was missing in the past is the feeling of identification within a structure of fantasy.

"Live-animation" can, of course, be misused. The problem of what kind of choreography fits what kind of commercial is ever present. Moreover, there are spots that would come off better without "live-animation" techniques. But, in the main, "live-animation" is a healthy trend, delightful to watch, and profitable enough to client to warrant the cost of production.

At an MPO screening six "live-animation" spots were shown: Skol Sun Tan (color), Richard Hudnut & Bromo Seltzer (Hit-Parade leadins), Ponds, Cheerios, Schlitz Beer, and Duz.

The most delightful of these is Skol. Apart from the attractiveness of color upon scenery, performers, and product, this spot has perfect unity of storyline with dance patterns. Reality and unreality are as one, and the product emerges as part of the natural choreography.

The Hit-Parade spots reflect the format of that show rather than the "live-

animation" idea. We are too aware of the Hit-Parade show about to start to want to listen to the sponsor's message.

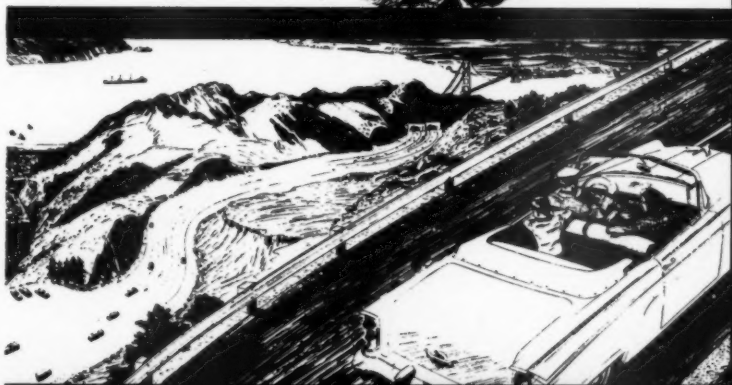
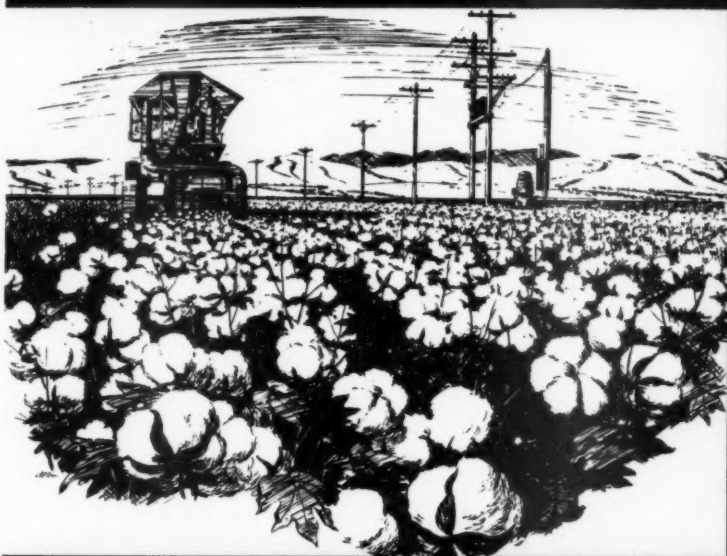
Ponds begins with charming unreality and soon finds an optical transition to life-size reality of product and person.



In Cheerios, the "live-animation" technique loses itself in stylization of set and movement. A dancing cowboy pours his cheerios to give him strength for the 'roundup'. A 'cut' brings the viewer to an actual stock shot of a cowboy 'bulldogging' a steer. Another 'cut' brings back the cowboy in stylized dance for his second bowl of cheerios. A boy stands admiring him. The dance patterns don't synchronize with the stock shot. Here is a case where reality fights unreality and emerges quite by itself as a stock shot, not as a product. A slow-motion sequence of the cheerios falling into a bowl is, perhaps, the better key to this type of spot and not "live-animation".

Schlitz Beer, on the other hand, is handled perfectly for "live-animation". The dance is an eye-appealing design centering around the glass of beer and related items like refrigerator, table, glass, etc. The use of match cuts from empty glass to filled glass is particularly effective as an answer to Piel's cartoon-live-action attempt at identification.

Like Schlitz, Duz uses match cuts with excellent results. The magic of polka dot costume changes is a perfect companion to the Duz story of dots or chips. The choreography is in tune with the product idea. Identity is achieved here by juxta-position of person and product against a large facsimile prop package. The viewer must accept the validity of Duz within a dance fantasy because every gesture, every inch of stage, each costume, and each insert is related to Duz in sound, motion, and idea.



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production bulletin

new platemaking technique cuts time and costs, retains quality; new types, plates, papers are introduced

COL-VEX: A new low-cost, high-speed, high-quality process of color plate making is now commercially available. Known as Col-Vex (patent pending) it makes possible the production of a set of four-color process plates in 5 to 7 working days that would normally take 10 to 15 working days to produce. This results in savings of plate costs of from 25 to 50 per cent, depending on the nature of the specific job. But the most appealing virtue of the Col-Vex process is its quality. This is not a three color process or technique dependent upon standardized processing and printing. Resultant plates produce the quality expected from the best conventionally made plates, as the accompanying illustration shows.

Just how does this new process work? How does it cut production time and costs while retaining quality?

Col-Vex employs prescreened and registered halftone separation prints. Plates made from the prints will satisfy the requirements of letterpress or offset printers as well as ROP newspaper printers. There is complete control over etching depth and all mechanical requirements of publications. The prints are specially coated to assure perfect line reproduction and the plates made from them are indistinguishable from conventionally made engravings. Quality is controlled many ways. For example, the circular Levy screen, used by all photo-engravers and lithographers, is employed. Registration is controlled to within 1/1000". This is a new accomplishment for screened prints. A special micrometer on the camera helps assure perfect registration and a newly developed dimensionally stable paper—shrink-free and stretch-free, is used. The special chemical treating of the paper also holds dot formation and size more precisely, assuring accurate line pickup

(continued on page 29)

art for television

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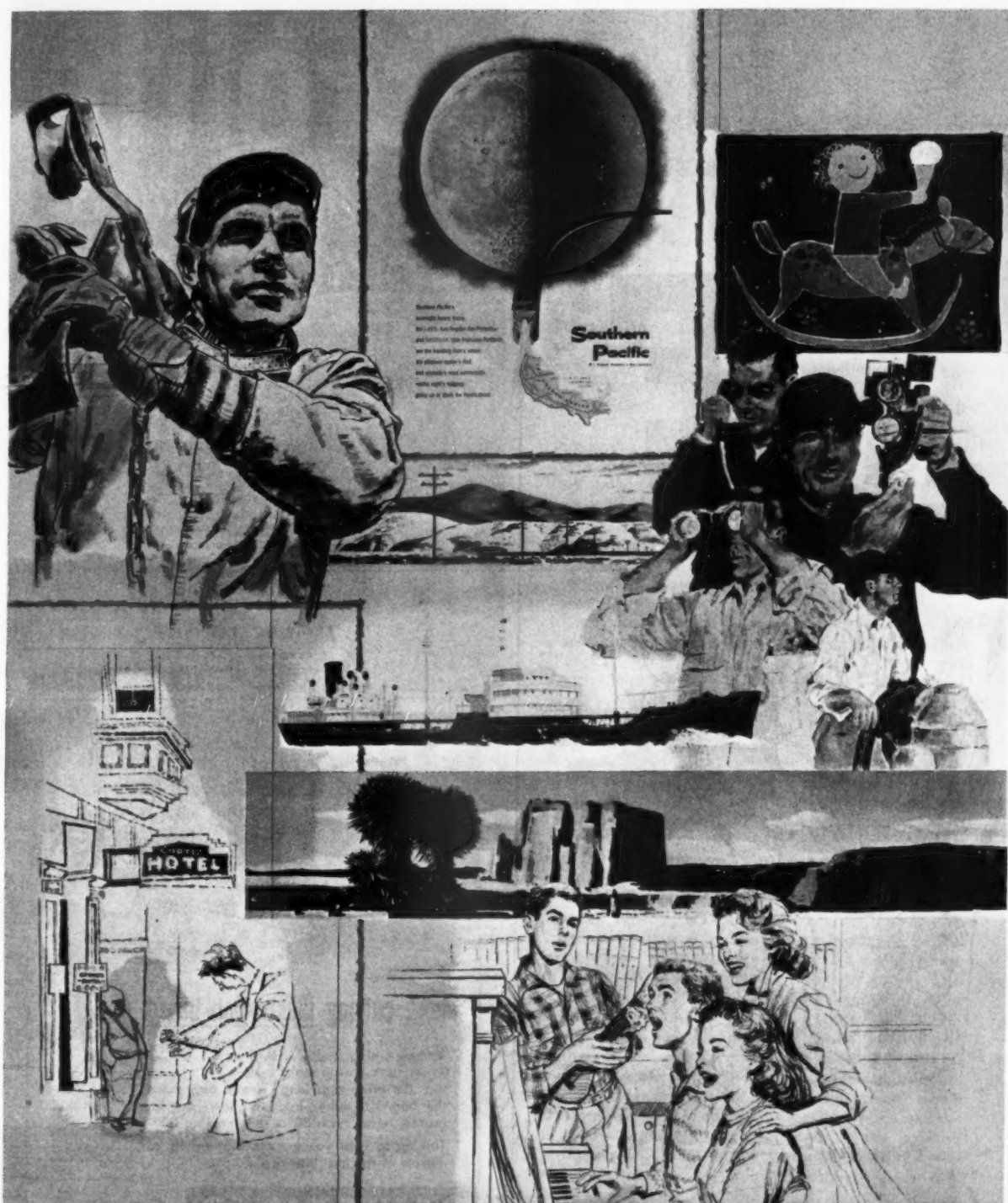
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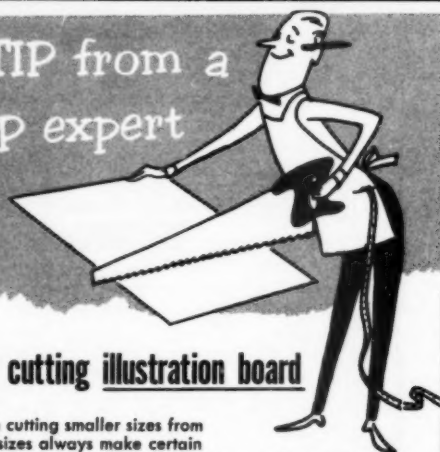
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a TIP from a
TOP expert



about cutting illustration board

When cutting smaller sizes from larger sizes always make certain that the grain runs long. This in turn makes certain that the board is more rigid and stays flat longer. For this reason, never cut a 30" x 40" into two 20" x 30"s.

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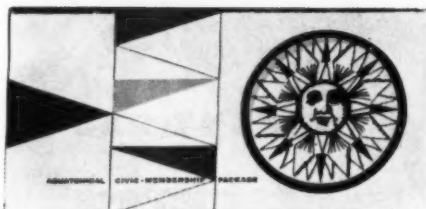
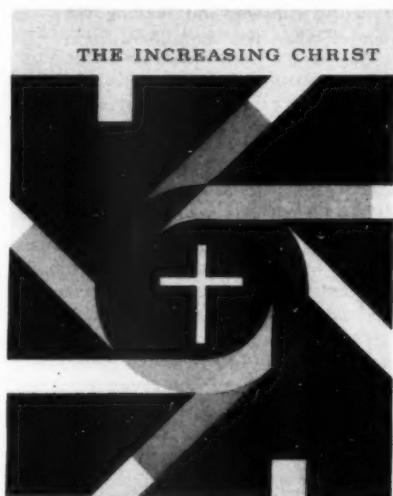
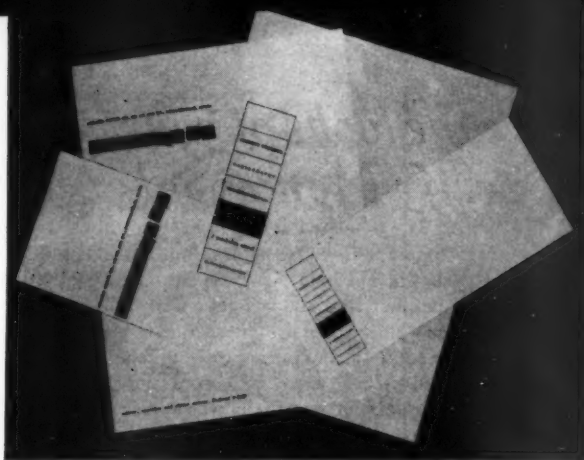
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Robert Nelson

UPCOMING DESIGNER

In an age when so many folks either lack or hide religious feeling, Bob Nelson is a notable exception. Several years ago he was a young student struggling unsuccessfully through art school. Poor performance was followed by probation. In desperation, he went to a church and prayed.

Through a developed deep religious feeling he met and solved the inner conflicts that were preventing him from using his own talents to their full potential. As with many who struggle and fail, Bob did not lack talent. Perhaps it was emotional maturity or coherence that was lacking. He found what he needed in religion, and two years later he graduated art school—not just squeaking through, but near the top of his class.

Since Bob found the perspective which has set him in the correct direction with his work, his life and himself, he graduated Minneapolis School of Art and has been winning awards in Minneapolis, AIGA, Type Directors Club and New York Art Director Club competitions. His work has also been shown in Graphis.

While this evolution was in progress, Nelson developed in a philosophy that has set the pace for his design which is usually extreme in its simplicity and almost religious in its integrity and intensity.

"In evaluating the products of man," he says, "we must proceed in terms of two scales—the 'creative' and the 'mathematical'. Any basically creative concept must necessarily begin on a very simple level. At this point, because it is original, it places very high on the creative scale, but very low on the mathematical. When it is compounded, it begins to lose its creative significance and assume greater mathematical proportions. We need only to consider the evolution of the radio tube to the television set to see this. And this is why design, to be truly creative, must be very simple.

"In design we are probably closer to God and nature than anywhere else. Since nature receives its impetus directly from God, it is part of any religion. In nature we see the simplest design—design which is composed of elements in proper balance and relation to surrounding space. Since we cannot improve upon the design of nature, good design must necessarily be simple—not the filling up of space with elements, but the balanced use of space to achieve an overall effect."

To many, this may sound familiar, but Nelson considers it actually part of his design technique. In many respects he has gone beyond making his religion part of his work and has made his work part of his religion. ●

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Albert Dorne

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production bulletin

(continued from page 24)

with no loss or alteration in dot size.

The great saving in time results from the fact that such steps as color separation and correcting, stripping, surprinting, dropping out, positive and negative retouching are done by Col-Vex in from 2-3 days, leaving the engraver or the lithographer only the necessity of making a set of line plates from the approved and screened (at correct angles) prints.

Because this process combines quality reproduction with budget and time economies, it may encourage jobs presently being done in black-and-white or two colors to go full-color. Buyers now sending plates out-of-town for cost reasons can now control production quality by keeping the job in town and using the Col-Vex process. The high-speed production of Col-Vex prints has a special appeal to buyers of plates for newscolor ROP since it often cuts production time in half and avoids much overtime. Because of the high degree of color correction built into the prints, comparatively little finishing and retouching on the plates is needed, further speeding up production and keeping costs down. Prices of Col-Vex plates rise less with increased size than with conventional process plates, since the cost of the prints are fairly constant despite size.

Additional information, samples, and the original copy from which the accompanying illustration was made may be seen by contacting Col-Vex, 71 West 47th St., New York 36, N. Y., PL 7-2180.

PRESENSITIZED PLATES: Two new presensitized litho plates are now on the market. Alkote is sensitized on both sides available in a range of sizes and is on a .0045 aluminum base. Handles halftones. Polychrome Corp., 2 Ashburton Ave., Yonkers. The Minnesota Mining and Manufacturing Co. has marketed its new 40" x 48". It is on heavy gauge aluminum for better handling on large presses and in photo-composing machines.

NEW PLATE CONVERSION: A new plate conversion method which develops ROP color newspaper plates directly from fine screen magazine plates was successfully used by the Chicago Tribune recently in a Sears, Roebuck ad converted from a spread which had appeared previously in Life magazine. Developed by Jahn & Ollier Engraving



PHOTOGRAPHY

by

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production bulletin

(continued)

Co., the process, called Convertaplate, is an improvement on normal plate conversion methods. The new process uses a Klinch camera which has a dot control feature built into it. Normally in converting, there is an inability to control the dot structure and the reproduced images are decreased in screen size. Jahn & Ollier report Convertaplate costs 25 percent less than usual plate production costs since there is no need to duplicate photography and artwork. The new process is expected to increase newspaper ad follow-ups of national magazine ads. Several newspapers have already followed the Tribune in using the process. Jahn & Ollier, in changing magazine plates to the newspaper plates, can enlarge or reduce the ad, rearrange the parts, and need no original art for color. A layout of the new ad composition must be supplied. Many complex changes are possible, but conversion prices rise according to changes made. Simplest and cheapest way, the engravers say, is when original color material is left in same relative position and either blown up or reduced to fit the newspaper display.

10 Pt. Fortune Extrabold

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12 Pt. Fortune Extrabold

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FORTUNE EXTRABOLD: Now available in two new sizes, 10 and 12 pt., shown here. Specimen sheets from Bauer Alphabets, 235 E. 45th St., N. Y. 17.

INTERTYPE SPECIMENS: Specimen sheets of 30 pt. Futura Extrabold Cond. and 7 pt. Futura Demibold with oblique now available from Intertype Corp., 360 Furman St., Brooklyn, N. Y.

SCRIPT SPECIMENS: Booklet showing Boulevard, Reiner Black, Derby, Dynamic, and Palette types being distributed by Amsterdam Continental, 268 Fourth Ave., New York 10, N. Y.

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tax talk

BY MAXWELL LIVSHIN, CPA

New York City Sales Tax

The city of New York imposes a tax of 3% upon the amount of receipts from every sale in the city.

The tax is on the receipts from every sale of the services of producing, fabricating, processing, printing or, except for the imprinting of copy upon an already printed product, imprinting tangible property, to a person who directly or indirectly furnished the tangible personal property.

The tax is on the receipts from every sale of information services involving the furnishing of printed, mimeographed, multigraphed matter, or matter duplicating written or printed matter in any other manner, other than professional services. "Information services" shall mean and include the services of collecting, compiling or analyzing information of any kind or nature, and furnishing reports thereof to other persons.

The term "sale" can be best illustrated as follows:

(a) The sale of ink to a printer for imprinting of copy upon an already printed product is sale at retail.

(b) The sale of ink to a printer for printing or imprinting of copy upon a product which is not already printed is a sale for resale.

(c) The sale of leather, thread, etc. to a shoe repair man for use in repairing shoes belonging to others is a sale at retail.

No vendor may absorb the tax required to be collected unless the vendor shall have taken from the purchaser a certificate signed by and bearing the name and address of the purchaser and the number of his registration certificate, the sale will be deemed to be a taxable sale at retail.

Every vendor and purchaser subject to the tax must keep complete records of receipts from sales and services and the amount of taxes payable on each transaction. All records with respect to sales and purchases for use must be retained for a period of three years. To fulfill this requirement, copies of all sales invoices and register tapes, if no records of sales and taxes payable thereon are maintained, or if the records which are maintained are inadequate, the City Comptroller will determine the amount of the tax payable and in any event will consider as taxable receipts, all the receipts including the tax. •

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.



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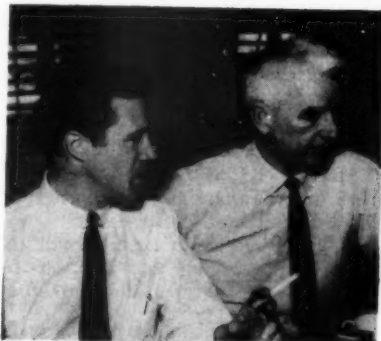
Obviously, complete fidelity to the original art is lost if the platemaker, however skilled, must apply his own brush to mask or opaque around free-stroked washes and modern textured render-

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Chicago club's show co-chairmen

Herbert S. Bull, left, of J. Walter Thompson Co.

and Richard P. Prezebel of Compton Advertising are co-chairmen of the Chicago Art Directors Club anniversary exhibition to be held in November. The co-chairmen announce a creative team will act as a visual plan board to coordinate the show and create a visual theme. More emphasis than formerly will be placed on design and art direction of the tv commercial. Top winners will receive three-dimensional awards created by Chicago's leading designers.

Montreal club adds eight

Eight new members have been added to the Montreal Art Directors club. They were introduced at the club's 63rd meeting. Sponsors and associate members are Charles Breuyère, sponsored by Colin McMichael and Al Cloutier, and Geoffrey A. Ross, sponsored by W. A. Donaldson and Charles W. MacDonald.

Regular AD members and their sponsors are Alan Wilkinson, by Hector Schanks and Al Leduc; William J. Taylor, (reinstated), by Charles MacDonald and Phil Panneton; Arthur B. Schumacher, by Margaret Kirlin and Alan Gold; George Rae, by Dick Hersey and James Buchanan; W. G. Haire, by Harry Echenberg and Charles W. MacDonald; Rene Caron, by Madeleine Lorrain and Francois Landry.



San Franciscans elect Ettore Firenze

New president of the San Francisco club is Ettore Firenze, vice president and senior art director of Cunningham & Walsh. Other officers of the club, who were installed at the annual meeting are first vice president Jack Allen, Fuller & Smith & Ross; second vice president Preston Phil-

hower, J. Walter Thompson; secretary Gig Gonella, Foote, Conte & Belding; treasurer Charles Hansen, Charles Hansen Associates.



NY club's kid show winner

This dramatic piece by Kenny Sneider, Jr. (age

20 months) won first place in his category (0 to 3 years of age) in the New York Art Directors Club Annual Exhibition for work of children of members. The artist is the son of AD Kenneth P. Sneider, Reader's Digest international editions. The exhibition festivities included a picnic, and a puppet show directed by Bill Bowman. Children competed in the exhibition according to age groups—7 to 12, 4 to 6, and Kenny's category.

Pittsburgh club plans "Where To" symposium

A symposium on the outlook for advertising, selling and related fields will be held by the Pittsburgh club Oct. 4-5 at the Penn-Sheraton hotel, in conjunction

with the club's First Annual Exhibition. A group of leading personalities will participate. General chairman of the symposium is William E. Pensyl. Arnold Varga is vice chairman, design of Where To. Vice chairman, design of exhibition, is Norton Peterson. Chairman of house arrangements is Joseph C. Huot. Speakers' accommodations chairman is Richard E. Bates. Other committee chairmen are Thomas C. Pears III, printing; Stewart Heiss, finance; Kensey Clarkson, promotion; Harold Corsini, photography; Berannard A. Scheidl, publicity; J. Thomas Ross, exhibition.



Milwaukee club elects Everett Edelman New officers of the Milwaukee AD Club, introduced at the Awards Banquet for the club's Fourth Annual Exhibition, are, in the usual order, vice president Fred Terry, Hoffman & York Agency; secretary John Steinke, Frank H. Bercker Studios; president Everett G. Edelman, Philipp Lithographing Co.; treasurer Art Beier, Andrews Agency. Retiring president Frank H. Bercker becomes a member of the board of directors. Al Jacobs of Higgs Studios was elected to a two-year term as director and Jay Conley, of Wetzel Brothers, was held over one more year as a director.

chapter clips

Philadelphia: Door prize committee for the annual outing were Nels Steinhardt, Bill Moore and Hugh Tate.

Pittsburgh: Speakers for the Where To symposium include Paul McCobb of Boston and New York, currently at work on the first exhibit the United States has ever sponsored in the Triennale di Milano... And Bert Stern, award winning photographer, of New York... Tom Ross is chairman of the First ADSP exhibit... Committee chairmen include Bob Wolcott, announcements and award certificates; James McIntyre and Norm Rosfeld, jury and arrangements;

Walt Terbovic and Pete Gianni, handling entries; Frank Perry and Al McGinley, display; Ed Spahr, catalog... Bob Lepper, instructor at Carnegie Tech, discusses The Movement of Fine Art into Advertising, at recent meeting... Club was invited to hold meeting in Carnegie Tech's Fine Arts Building, and visit student art exhibit...



Des Moines ADs form new club Art directors and artists of Des Moines, Iowa have formed a new club, elected officers, and announce a membership of 48. The organization, to be known as Des Moines Art Directors/Artists Club, elected, left to right, George Bacon, Meredith Publishing Co., treasurer; Chuck Townsend, Wesley Day & Co., president; Dorothy Maitland, Meredith Publishing Co., secretary; Bud Flanders, Meredith Publishing Co., first vice president; Jim Stevenson, Cary-Hill, second vice president.



Minnesota stamp designed by AD Konsterlie Konsterlie, art director for Kerker Peterson Hixon Hayes, Minneapolis advertising agency, designed this stamp for the Minnesota Statehood Centennial committee. The design, which won first prize of \$250, was chosen from 41 entrants. Design theme is the north star. The commemorative stamp and cachets will be issued during Minnesota Statehood Day, May 11, 1958. Contest judges included Clair Fry, AD at Brown & Bigelow; Edmund M. Kopietz, Minneapolis AD and consultant; and Harlan D. Boss, treasurer of the Minnesota chapter, American Institute of Decorators.



Package Research Institute appoints Helfgott president Dr. Myron H. Helfgott,

formerly research director of Ogilvy, Benson & Mather, has been appointed president of Package Research Institute, Inc., an affiliate of Lippincott and Margulies, Inc., industrial designers. Dr. Helfgott, at one time with the research department of Young & Rubicam, specializing in motivation research, and a lecturer at Columbia University, received his doctorate in social psychology from the University of Michigan. PRI, at 430 Park Ave., New York, first research and marketing agency for the \$12 billion dollar packaging industry, will do basic experimental research in packaging and also service clients' specific research and marketing needs.

ASMP annual awards to Avedon, Connell, Gifford

The annual Memorial Awards of the American Society of Magazine Photographers have been presented to Richard Avedon, New York, Will Connell, Los Angeles, and Allan F. Gifford of Ansco division, General Aniline & Film Corp. The awards are voted by the 400-member organization. Avedon's was presented for his work in the field of fashion and theater photography, "always done with great flair, taste and talent." Connell was honored for his contribution to magazine photography as a teacher and for his furtherance of the ideals, ethics and high standards of the profession. Gifford, senior development chemist for Ansco, was cited for his contribution in developing Ansco-chrome film into a "truly fast color material, offering new horizons to the magazine photographer."

The awards are given each year in memory of ASMP members killed in action: Werner Bischof, Bob Capa, Bob Leavitt, David Seymour and Ylla.



Charcoal art backgrounds Regal Knitwear's dramatic campaign for "Young Couture" swim-suits features back-

ground charcoal drawings of designers, by artist Shelly Fink, and superimposed product color photographs by Frances McLaughlin. Thus art plus head reinforces theme of campaign—fact that name designers are doing Regal's collection. Fink did sketches from photographs in some cases, others from life. Series carry same page layout—a block of copy in red and store listings in black, the charcoal art on gray background but photography in full color, heads in red and black. Variations from ad to ad occur in layout of illustration. AD is Lee Batlin. Agency: Altman-Stoller.

Never, but never, use artwork... Ogilvy

Never, like forever, is a long, long time. Nevertheless David (Eyepatch) Ogilvy advised a group of British admen to "Always use photographs, never use artwork. Photographs invariably attract more readers, sell more merchandise."

Speaking at the annual conference of the British Advertising Association, Ogilvy, president of Ogilvy, Benson & Mather, listed other "rules" at his agency, including the following advice regarding illustrations: Illustrations, like copy, should portray reward. To attract women, show babies or women. To attract men, show men. Put story appeal in your illustration, devices like eye patches and beard.

His 39 rules also covered such points of ad writing as: Include the brand name and price in the headline. Advertisements should be editorially alert and con-

porary—"The consumer is younger than we are." Avoid analogies, superlatives, generalizations, platitudes. Be specific and factual, personal, enthusiastic, memorable. He stressed the importance of research in the planning of a sales successful campaign. "Content," he said, "is more important than form. What you say ... is more important than how ... Unless your campaign is built around a big idea, it will be second rate."



Design follows editorial development The 75th Jersey Standard anniversary

issue of The Lamp, Standard Oil publication which appears four times a year, traces the history of the company. Accompanying illustrations and book design change in feeling to show the development of the company and of design practices, too. History of the early period, for instance, is printed in brown ink, offset litho, with accompanying brown liths by Lynd Ward. Captions contrast in black. Page layouts in this section do not sacrifice visual beauty for accuracy of design of that period, but do keep conservative look. As editorial material moves forward in time, so does design feeling. And type changes to black with sepia photographs illustrating period. Sections are now letterpress printed. Design then moves with editorial into the 1940s with art in blue by David Fredenthal. The section on 1950s features full-color large-picture double spread layouts, photographs by Bradley Smith showing modern tempo by imaginative use of light and color patterns.

Cover and book design by Charles

Tudor. Cover, using diamond motif (for diamond anniversary) in harlequinade effect, brings strong color and modern mood to book, definitely placing it in 1957. Tudor used his palette knife and glazing to achieve both strength and brilliance.

The Lamp commissioned various artists and photographers to illustrate specific periods in Jersey Standard's development. These include Leslie Saalburg, Arnold Eagle, Russell Lee, Martha Roberts, Kryn Taconis, Esther Bubley, Jacques Lowe, Guy David, Cornell Capa, Harold Corsini, A. Petrucci (of 7-page map), Richard Saunders, Robert Mottar, Peter Helck.

Editorial treatment was by the The Lamp's staff. Editor was Edward R. Sammis. Special articles by Robert Butterfield and Kenneth E. Boulding. This issue acts as combination of the spring and summer issues of The Lamp.

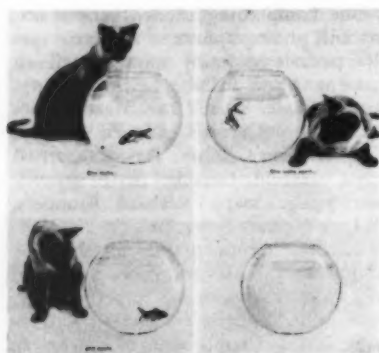


AD Eddy thinks agencies 'too professional' A plea for retaining

"the common touch" and resisting a "too professional" approach to advertising was made by art director Robert E. Eddy of Ross Roy Inc., Detroit, in an address before the Junior Advertising Club of Detroit. Discussing Art: the Director, the Buyer and the Artist, Eddy said emphasis of an ad should be on its appeal to people. Independence of approach should be sought at all times, he said, in urging the trial of different ways to express the same things.

There should be more direct contact between artists and art buyers, Eddy maintained. Art Buyers' importance is growing, he noted, with the "art buyer ... taking over a lot of the work formerly done by the art director. And there's no school they can go to to learn how to be art buyers. They have to grow up with the business." Although Eddy himself admits to buying most of his work from studios, he said studios ("which probably

form the bulk of the artists today") are getting too big. He reiterated his belief that artists should get out and call on people, rather than let salesmen be their contact men.



EXPOSURE POWER MOVES MERCHANDISE

McCall's
The magazine of the 1940s

"Exposure Power" Strong idea uses simplest art and design.

Straight-forward layout, large pictures, brief copy—in captions which lead eye from picture to picture, then to point of ad, strong copy for McCall. This is one of a series of four ads. Headline and illustration idea for the series was brainchild of William H. Schneider, Donahue & Coe's creative director. Block at left bottom in copy, statistical table, is what agency wanted emphasized. Pictures and head make dramatic point of table's information. ADs: William H. Schneider, Lloyd McKean. Photography: Robert Monroe.

Attorney Newton discusses art and the public

Carl E. Newton, now a partner in the law firm of Donovan, Leisure, Newton & Irvine but who at one time considered a career in the fine arts, had a few pointed things to say about contemporary art and artists, in the course of a speech he made at the annual dinner of the American Water Color Society. Speaking on An Anti-Monopoly Program for Contemporary Arts, he pointed up the public regard in which fine arts painters are held, by noting that the tax authorities of New York state are challenging artists' professional status with the unincorporated business tax. Professionals immune from the tax include certified

shorthand reporters, chiropractors, etc. but independent artists are taxed in the same class "as the corner fishmonger or a one-wagon junk peddler."

The public looks on contemporary art and artists with a lack of sympathy, even with suspicion, because its yearning to know what is good contemporary art is frustrated. Newton said, "Art and artists in general have lost communication with the public. The public does not know how to judge what is good from what is bad. Nobody gives the public any help—it is afraid of showing its ignorance and being ridiculed by the supposedly sophisticated." Critics rarely if ever give unfavorable reviews to artists who paint in a nonobjective idiom, Newton said. "Nonobjectivism is the greatest boon to incompetent painters ever devised . . . The current academicism of nonobjective art makes a fetish of unintelligibility. Its supporters do not give the public any standard whatever."

The public needs to be given some broad general principles applicable to all good art, Newton said, and the public needs education on what is the function of the artist in society. He recommended that professional artists collectively formulate their own standards, get an articulate spokesman for the standards. Dealers, at the opening of an exhibit, could have an artist explain what he is trying to do and why he is using this means to attempt it. This, he said, would get press coverage and help educate the art critics and writers.



New art studio association formed

A group of the major art studios of New York have formed a non-profit trade association, the "National Association of Art Services."

Officers elected were Charles North, Charles North Studio, president; Goodhue Weatherly, Boyan & Weatherly, vice-president; Antonio Granados, Mel Rich-

man, Inc., secretary; Dan Cassel, Comart Associates, treasurer.

North's studio is one of the oldest in New York City, having been founded in 1918. In 1924, he joined it, then known as Van Name & Hills and begun by Louis C. Pedlar, one of the NYAD Club founders. Mr. North became sole owner in 1942. In 1922, he was a member of the original 4A's Committee on Systems and Forms relating to art and production costs. He is a member of the AIGA, and winner of several package design awards.

NAAS will research and publish facts pertinent to advertising art, conduct lectures and seminars, and promote the establishment of standards for the best interests of the advertising art field.

Further information may be obtained from national headquarters at 43 East 49th Street, New York 17, N. Y.

where's my robe?

From the time it's fluffy, the robe around! From the time it's fluffy, the robe around! From the time it's fluffy, the robe around! From the time it's fluffy, the robe around!

Robes for babies who wear sizes 2 to 7. Softest, loveliest robes. Available with "the robe" logo in blue, green, yellow, or red. \$2.95. Send for photo catalog today by first-class mail.

wobes
FROM THE
BABY

21, for more of these robes, send today to: Wobes Inc., 101 West 11th St., New York, N.Y.

Babytalk and baby pose Tradename for mothers market of new product by

Roytex, Inc., a robe for little boys, is Wobe, and campaign will be planned for straight appeal to mothers. Thus, appealing photographs of little boy, undressed top, and dressed, bottom, in a Wobe, naturally. Copy, too and headline, carries "cuteness," emphasizing product's aim at mothers. Agency David J. Mendelsohn Advertising invented brandname to be simple, easy to re-

member and suggest robes and little boys at the same time. Trade name was also chosen for provocativeness, appeal to mothers, and versatility as part of ad campaigns. This ad will appear b/w in the September New York Times Magazine. Store list will be included. After three more ads in the Times Magazine during 1957, the campaign will be expanded nationally after the first of year in Sunday supplements in key markets. AD: Joe Bickel. Photographer: Leonard Seiken. Copy: Edwin Hanft. Billy Markus is the model.



For Father's Day it's new Arrow Tartan Checks, short sleeves, \$5.00

Simplest design achieves great impact

Strong impact value here through use of page illustration of product with copy limited to that contained on label inside shirt and a line across bottom of layout. Color photograph of shirt by Anton Bruehl. Copy by James P. Grymyr. Agency: Young & Rubicam. AD: Ray Todd. Esquire magazine added to little ital lines at bottom right directing reader to where-to-buy listings.

Khosrov Ajootian leaves Pratt for retirement

Khosrov Ajootian, dean of the art school of Pratt Institute, has retired to Arizona where he will devote his time to painting. Frederick J. Whiteman has been named acting dean. Ajootian, who is famed as an educator, muralist and designer, has decorated panels for the Wisconsin State Capital Building and for the Parliament Buildings in Ottawa, Canada, has had exhibitions at the Architectural League, and has done advertising illustrations for national accounts. He served at Pratt Institute since 1923 when he was

appointed an instructor. He directed the Evening Art School, 1932-1947, has been professor of art since 1943, and also served as chairman of curriculum, and head of the department of illustration.



FORWARD: THERE'S A WORLD OF ALUMINUM IN THE MODERN WORLD OF TOMORROW. WHEN YOU SEE THIS TABLE IN THE MUSEUM, YOU'LL KNOW THE FUTURE OF DESIGN. THE TABLE IS A WORK OF ART. IT IS A WORK OF ALUMINUM. IT IS A WORK OF DESIGN. IT IS A WORK OF THE FUTURE.

Aluminum design This full-color page designs page

ad for Alcoa Aluminum, promoting "good design through the use of aluminum," uses special table designed for campaign by Isamu Noguchi as basis of page design. Clean, geometric lines of sectional table of anodized aluminum is shown to full advantage in color photograph utilizing about five-sixths of page area. Arrangements on table and colors—pastels of blue, green and pale purple, plus soft gray-green background—soften and lend warmth to page, offsetting possible coldness of pure geometric design. Food arrangements appear in deeper colors. Use of small and bright designs with logo lines emphasizes warmth and interest. These designs are also supposed to suggest other groupings of tables.

ADs: Arnold Varga and Tom Ross. Photographer: Irving Penn. Agency: Ketchum, MacLeod & Grove.

Advertising Center opens on Madison Ave.

Amid a flurry of opening day ceremonies, including an Advertising Center Week proclamation by Mayor Robert F. Wagner, the Advertising Center, first permanent advertising exhibit center, was dedicated at 285 Madison Ave., New York. Facsimiles of the proclamation were printed at the center on a mobile press unit—Original Heidelberg platen press—for distribution. Miss Advertising Center and costumed models from the Models

Guild accompanied Elvis the lion (from Alltime Animals agency). Television star Wendy Barrie opened Manchester Hosiery Mills' display. And Nelson Bond, chairman of the board of Associated Business Publications, and William K. Beard, ABP president, unveiled the ABP exhibit of award winners.

Type Directors Club re-elects Arthur Lee

Arthur B. Lee of Arthur B. Lee Associates has been re-elected president of the Type Directors Club. Other officers of the organization are vice president, Abraham A. Versh, of American Artists Group; treasurer, Edgar J. Malecki, type director of C. J. LaRoche; recoding secretary, William A. Streever, type director of Kenyon & Eckhardt; corresponding secretary, John H. Lord of Fairchild Graphic Equipment; chairman of the board of governors, Gustave L. Saelens of American Cyanamid; member-at-large to board of governors, Gerard J. O'Neill, type director of J. Walter Thompson Co.

Transfilm does first animated newsfilm

Showing of the firing of the Vanguard rocket from which will be ejected the first earth satellite marks the first animated newsfilm ever produced. Transfilm produced the four-minute film. A Moon is Born, for distribution to tv stations, theaters, in both color and b/w. The newsfilm is also the very first motion picture visualization of the launching of a satellite. International Business Machines Corp., which makes the giant electronic computer used to figure each new orbit of the "moon," sponsored the production.

The "moon," traveling at the rate of 18,000 miles an hour, will flash around the world every 90 minutes. IBM's machine will compute each orbit in time to alert ground stations.

The film was directed by Ben Farish. Script and storyboard, by Win Hoskins, had to be officially cleared by the U. S. Naval Research Laboratory, the Department of Defense, the National Academy of Science, and other interested government agencies. Background art and rendering was done by Howard Kakudo. George Ruffel did animation. Animation cameraman was Eli Levitan.

DRUPA 1958 — largest print & paper fair

The DRUPA 1958, International Print and Paper Fair, will be held in Dusseldorf May 3-16, 1958. This, the largest fair of its kind, will have a comprehensive range of exhibits. Although hotel space in Dusseldorf has already been booked,

the Fair's managers report there are hotel accommodations available in the city's suburbs and in private homes in the city. For further information write DRUPA 1958, Internationale Messe Druck und Papier, Dusseldorf 3, Germany.

James R. Williams

Cartoonist James R. Williams, creator of cartoons estimated to have one of the largest comic strip audiences in the country, died of a heart ailment in Pasadena, Calif. at the age of 69. His cartoons, *Out Our Way*, *Worry Wart*, *Why Mothers Get Gray*, and a machine shop series *Born Thirty Years Too Soon*, *Heroes Are Made—Not Born*, *Life's Longest Minute*, and *When You'd Love to Live Forever*, were characterized by the absence of a serial story form, and the use of humor arising from everyday situations. Characters he created include the Willets, Bull of the Woods, and authentic cowboy types of all kinds—young and old, Chinese and Negro as well as white.

State employment service forms art advisory group

Following a recent meeting between representatives of the professional office of the New York State Employment Service and representatives of advertising art and art education, the art unit of the employment service decided to meet periodically with the advisory group. The art unit plans to use this means to further explore ways in which it can provide better service to beginning artists and the local art community. Representatives at the meeting included, from ad art and education, A. Blomquist, J. Walter Thompson Co.; W. Buckley, Benton & Bowles; W. Glenn, Young & Rubicam; L. Rondell, Grey Advertising; D. Vaughan, Cooper Union; F. Whiteman, Pratt Institute. Jean Landeau, manager, professional office, Isidore Ganeles, supervisor art unit, and Patricia Miracle, interviewer art unit, represented the New York State Employment Service.

New low-price fluorescent colors

Switzer Brothers, Inc. of Cleveland, Ohio announce a new line of low-priced daylight fluorescent screen process colors, In-Dor Day-Glo. The new line, formulated especially for use on inside displays, is also suitable for short-term outdoor uses if applied full strength, report manufacturers. Switzer Sunbonded Day-Glo will continue to be manufactured, should be used for long-term outside displays. The new In-Dor Day-Glo will be offered in same eight colors as Sunbonded Day-Glo.

A new Color Guide, containing removable color swatches, is available from Switzer, 4732 St. Clair Ave., Cleveland 3, Ohio.

PDC's design symposium

The Second Annual Design Symposium held by the Package Designers Council featured speakers from advertising, design, market research, legal and journalism fields. The day-long meeting in Silvermine, Conn. was attended by approximately 100 package and industrial designers, design executives, and writers in the field. Five panels were held on Woman's Viewpoint, Consumer Reactions, The Professional, How Complete the Designer, and Effective Application of Creative Talent. A complete report on the meeting will appear in a fall issue of *Art Direction*. The symposium was organized by Harry S. Lapow, FPDC, who also acted as chairman.

Package Designers Council will conduct a marketing conference in cooperation with New York University in the fall. Also planned is a conference of art school students and professors interested in package design.

Fine art vs. applied art — Samerjan discusses motivations

As a guest lecturer at the 1957 Advertising Conference sponsored by the University of Michigan at Ann Arbor, George Samerjan, artist, designer, consultant and instructor of the advanced class in creative design at New York University's Design Workshop, discussed motivations and requirements artists working in both fine arts and applied arts must meet today. Any act of creative art has certain prerequisites, he noted. However, while critics may examine the finished product, it is more difficult to explore the processes by which artists create. "An image represents the ability of Man to come as near that which is Truth as he is capable." What makes a creative, different image is the ability of the artist to project "the image within his own vision . . . in clearer and sharper focus than the images others had previously attempted to project."

A creative artist must shake off "the taint of mediocrity . . . surrounding and threatening to engulf." Contemplation and perception alert and stimulate his mind. He must have inquiry, inquisitiveness, objectivity, and hypothesis. Creating the reality of his imagination means a different thing to the fine artist than it does to the applied artist, Samerjan maintained. "The artist who applies his talents to the requirements of society and her manufacturers must meet firstly, the

demands of creativity placed voluntarily on himself plus the requirements of the sponsor and his assignment."

"While the fine artist paints or sculpts for the complete fulfillment of personal creative expression and the indulgence of his own emotional and spiritual observations, his comments are irrefutable historically. The applied artist is charged with a dual responsibility. One, he must create. Secondly, he must motivate. The effectiveness of his success is usually evident in a short period of time." Samerjan pointed out that the fine artist, on the other hand, can be ahead of his period, with his final success based on understanding and appreciation which often comes after his death. But the success of the applied artist is "exposed to performance tests quite essentially based on dollar sales and . . . remunerated accordingly."

The creative person is primarily a communicator, Samerjan emphasized. The extent to which he creates and develops a visual solution to a problem marks the extent of his greatness. The difference between a skilled technician in the arts and a true artist, Samerjan explained this way: "That person who is only able to record accurately has merely shown that he is skilled and a technician. The artist on the other hand is one who has at his command all the gifts of manufacture but subdues facility and virtuosity for the most immediate and direct method of communication of which he is capable."



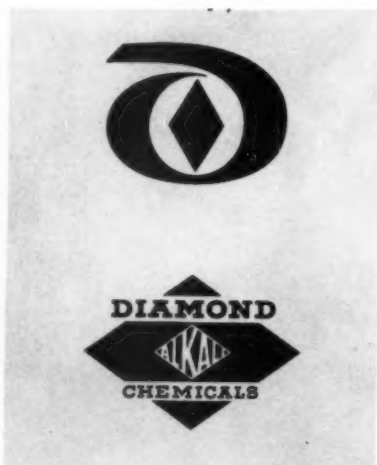
First prize for Art Materials package

This design by Ed Bailey of Bailey & Huckaba, Memphis, won first place in the packaging award contest held at the 1957 convention of the National Art Materials Trade Association. The design is for Spray-Hue, a spray paint for home and display use. Manufacturer is Blair Art Products of Memphis.

Hallmark competition to award over \$50,000

Some 50 American and European artists will receive more than \$50,000 in commissions from the Hallmark Card Company's fourth annual art award competition. About \$7000 in additional prize money will be awarded. Vladimir Visson, director of the competition, announced the competition will have no specified theme, although the greeting card company will reproduce some of the work in 1958 Christmas cards. The collection of winning pieces will go on exhibit at the Wildenstein gallery, New York, in December. The gallery is directing the Hallmark project.

Judges are Dr. Alfred Frankfurter, editor Art News magazine, Lloyd Goodrich, director of the Whitney Museum of American Art, and John Rewald, art historian.



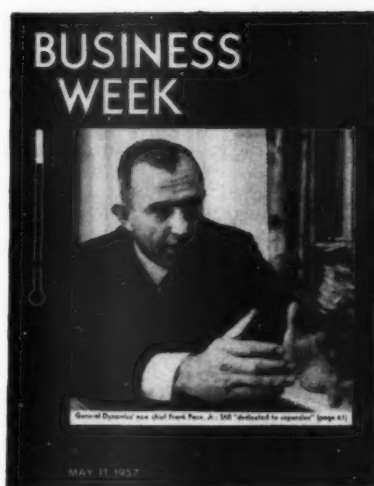
Calligraphy + science Top, the new trademark for

Diamond Chemical Co. Bottom, the old. Although the new trademark does not bear company name, it is felt that its significant shape will become strongly identified with company. The center diamond usually appears in red, and suggests company name. Outer shape derives from both a calligraphic letter copied from 15th century French manuscript, and from a chemical retort. Designed by Royal Dadmun & Associates, Inc., Baltimore, the new trademark, Diamond feels, meets the four basic requirements: simplicity—strength, size reduction, color reduction, character.

The redesign of Diamond's trademark is first step in an ambitious redesign program for all the company's packages. Diamond has a packaging committee,

formed in 1955, which is still working on the redesign program. New insignia will be used with the legend, Diamond Chemicals, appearing next to it on one or two lines. Still ahead for the company, decisions to be made on the overall redesign program: Will all packages

on a companywide basis carry the same color scheme? Will packages of each division carry their own distinctive colors within the framework of a common design? Will certain divisions require color differentiations within the divisions themselves?



Business Week's cover redesigned

Redesign of the cover of Business Week magazine is

latest move in that publication's redesign project. A sample of "before" cover has maroon frame around b/w photo, caption line on white background, Business Week Index thermometer to left. Rather static when compared to redesigned "after" cover, in 4-color, larger (and action) illustration area, carrying a key story headline in upper left. Sig line which before scattered identification, date and price, now appears straight across, above top of illustration. Logotype with maroon background was kept, as was thermometer, both scaled down, as familiar signposts of publication. Redesign project is under the direction of illustration editor Richard A. Wolters.

40,000+ VIEW SAN FRANCISCO'S NINTH

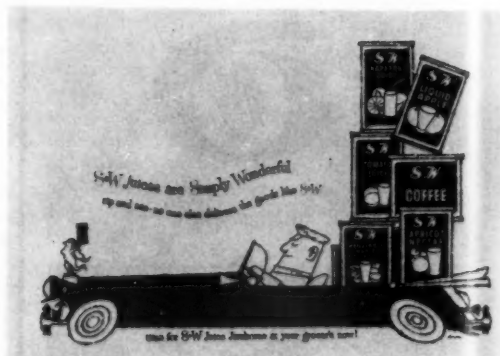
1)



2)

1) Five nationally recognized artists in the fields of illustration, design and communication, served as the Awards Jury for the Ninth Annual Exhibition of Advertising Art, sponsored by the Art Directors and Artists Clubs of San Francisco and shown at the M. H. de Young Memorial Museum in Golden Gate Park May 26-June 16.

2) Here the Awards Jury screens the more than 200 exhibits in diversified classifications. Shown (left to right): Jerome Gould, Gould & Associates, advertising designers, Los Angeles; Ted Rand, advertising illustrator and fine arts painter, Seattle; Fred Ludekens, Vice Pres., Foote, Cone & Belding, Chicago, art director and illustrator; George Rappaport, president of the Los Angeles Art Directors Club and art director for Calkins & Holden; S. I. Hayakawa, semanticist, author and member of the faculty, San Francisco State College.



3)

1) MAGAZINE ADS

Artists: Saul Bass and Al Kallis
Agency: Cunningham & Walsh, S. F.
AD: Saul Bass and Ettore Firenze
Client: Fiberboard Paper Products Corp.

2) NEWSPAPER ADS

Artist: Lowell Herrero (Butte, Herrero & Hyde)
Agency: Foote, Cone & Belding
AD: Jack Allen (now with Fuller & Smith & Ross)
Client: S&W Fine Foods

3) NEWSPAPER ADS

Artist: Lowell Herrero (Butte, Herrero & Hyde)
Agency: Foote, Cone & Belding
AD: Jack Allen (now with Fuller & Smith & Ross)
Client: S&W Fine Foods

4) NEWSPAPER ADS, RETAIL

Artist: Jeff Wilks
AD: Jeff Wilks
Client: Shopping News (San Francisco)

5) BEST NEWSPAPER ADS

Artist: Marget Larsen
AD: Marget Larsen
Client: Joseph Magnin Co.



1)



2)



4)



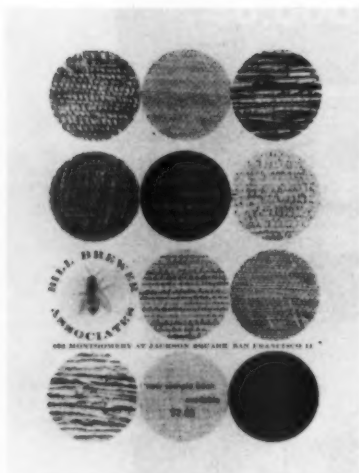
5)

San Francisco's Ninth Annual Exhibition of Advertising Art aimed at the public as well as the trade and drew more than 40,000 to the M. H. de Young Memorial Museum. The show ran for three weeks. Chairman John Flack reports more than 1400 entries were screened and 200 exhibits were selected.

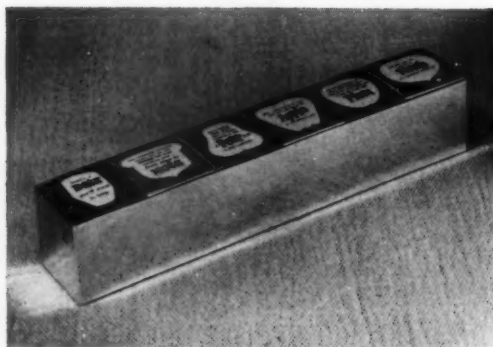
A special experimental art section was sponsored by the Artists Club and reflects new concepts and techniques applicable to advertising. The jury serving the Art Directors Club included Fred Ludkens, Vice President, Foote, Cone & Belding, Chicago, art

director and illustrator; S. I. Hayakawa, semantacist, author and member of the faculty, San Francisco State College; Jerome Gould, Gould & Associates, advertising designers; Ted Rand, advertising illustrator and fine arts painter, Seattle; George Rappaport, president of the Los Angeles Art Directors Club and AD for Calkins & Holden.

The Art Directors Club special Gold Medal Award, given each year to the client who has contributed most to the development of good design in advertising, was won by Henry J. Kaiser.



6)



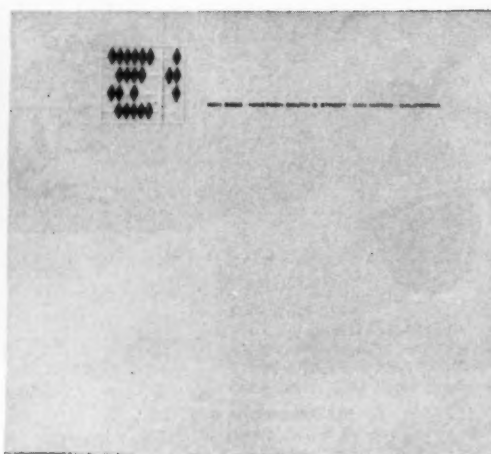
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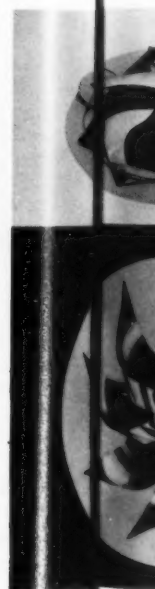
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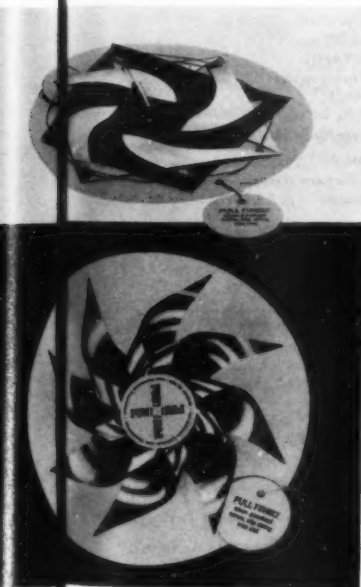
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12)



9)



13)

6) TRADE PUBLICATION ADS

Artist: Helen Faibish
Agency: Smith & Tepper Design Associates
AD: Don Smith
Client: Bill Brewer Associates

7) DIRECT MAIL

Artist: Max Landphere & Associates
Agency: Young & Rubicam, Inc.
AD: Vern Liebbrandt
Client: Kaiser Aluminum & Chemical Corp.

8) BEST OUTDOOR POSTER

Artists: Lowell Herrero & Bill Hyde
Agency: Cunningham & Walsh, San Francisco
AD: John Flack
Client: California Dairy Industry Advisory Board

9) POSTERS — TRANSIT CARDS

Artists: Dorothy Williams & Hisashi Tani
Agency: Johnson & Lewis Advertising
ADs: Ed Jung & John Feeley
Client: S. F. Association & Center for the Blind

10) PACKAGES

Artist: William Adamo
Agency: Western Paper Box Co.
AD: William Adamo
Client: M. Seller Co.

11) LETTERHEADS

Artist: Nicolas Sidjakov
AD: Nicolas Sidjakov
Client: Ken Bess

12) MISCELLANEOUS DESIGN

Artist: Hisashi Tani
AD: Hisashi Tani
Client: Japanese American Citizens League

13) TV COMMERCIALS

Artists: Bernice Shapira & Jack Miller
& Bob BeMiller
Agency: McCann-Erickson, Inc.
AD: Sam Nicholson & Norm Gottfredson
Client: Esso (Standard Oil Company of New Jersey)



14)



15)



16)



17)

14) REALISTIC ART

Artist: Larry Rehak (Logan & Carey)
Agency: Foote, Cone & Belding
AD: G. Frederick Cole
Client: Southern Pacific Co.

15) REALISTIC ART - PHOTOGRAPHY

Artist: Wayne Miller (Photographer)
Agency: Kenyon & Eckhardt
AD: Ed Henderson
Client: Equitable Life Assurance Society

16) HUMOROUS ILLUSTRATION

Artist: Ed Renfro (Dick Danner Associates)
Agency: Harrington-Richards
AD: Harry Fletcher
Client: Western Pacific Railroad

17) EDITORIAL ART & PHOTOGRAPHY

Artist: Earl Thollander (Landphere Associates)
Agency: Dancer-Fitzgerald-Sample, Inc.
AD: Lloyd Pierce
Client: Wine Growers Guild ●

THREE NIGHTS ON A JURY ROOM FLOOR (A Play in 3 Acts)

PRODUCER'S NOTE:

Dan Bonfigli, (Guild, Bascom & Bonfigli, Inc.) of San Francisco, interviewed the judges of the San Francisco show and collected resumes of their impressions of the jury sessions. The following play by Dan is the result. He'd like to share some of the authorship with Fred Glauzer, AD at Honig-Cooper, and Bob Washbisch, AD at Taylor & Taylor, who filled him on some of the goings on at the judging.

CAST:

*2 agency art directors
1 photographer
1 lettering man
2 illustrators
1 printing firm art director
1 ghost*

MISSING:

*Dichter, Cheskin, Politz and
housewife*

ACT 1 — Time, a Wednesday night

Scene is the social and exhibition rooms of the Society of Artists and Art Directors, San Francisco. Outside the wind lashes long streamers of fog against the dark windows. Over the mumbling voices within we hear the moan of fog horns from the Bay. Low-key lighting. It is not one minute past midnight and this does not set the scene for a Hitchcock thriller. Rather, it is ten minutes before eight. The screening of the Ninth Annual Art Directors Exhibition of Advertising Art is about to begin.

The transparent Ghost slithers to center stage. In a low hollow whisper, he speaks:

GHOST:

I am Anonymous P. Incognito. My task is to tread through the heads of the characters assembled here, to unchain and explain their brain, to remove the vellum from the cerebellum. I am an argonaut pursuing thought.

Tonight I shall give an uncensored inside report of what actually happens at the screening of an art show. Controversial. Off-beat. Because of my new milder, softer, filtered ectoplasm, I need no courage to wear an Elvis Presley ensemble when all others wear gray flannel.

Observe, the monitor brings in the first entries. Seven judges sit in a self-conscious row. The rules? Here they are: First, by rapping knuckles, any entry remains in the show for further judging. Silence means oblivion. Entries are judged by categories — outdoor, newspaper, magazines, etc.

The first category is newspaper. Four entries. Not a knuckle. Unanimous, pusillanimous. Like a bunch of timid grammar school kids on their first visit to a reformatory.

Let's take a romp through the brain of that tall Art Director and see what's going on —

SECOND ART DIRECTOR (his thoughts):

(Gosh, I thought this was gonna be hell! Why did I dread this job, anyway? We'll go through this like wind through a fishnet. Distinctly enjoyable. Gratifying to the ego. I'm going to relax and enjoy it.)

GHOST:

Now let's look inside that illustrator on the end. Young, conscientious. Earned a lot of renown in the last few years. His fine art work is sought by respected buyers. He has been exhibited in the finest local museums, has won a great many advertising awards.

SECOND ILLUSTRATOR (his thoughts):

(This just isn't for me. Wonder how much sleep I'll get tonight, thinking of how many decisions I'll disagree with later. Take this particular series of ads. Beautiful conception, but that awfully garish lettering at the bottom. Ads we saw a moment ago were well done, nothing wrong — large square photo with caption copy, neatly arranged and well-balanced logo at the bottom. But that's an old, tried-and-true formula, and to choose many like that would make a monotonous show. They must have sold merchandise and be doing a job, though, because I recognize the campaign. Established three or four years ago, still going strong. They're more interested in sales than awards. Makes sense.)

GHOST: Dull first act. Caution — No change of pace. Too much harmony. No sore knuckles at this rate. And these characters have to select two hundred winners out of more than fourteen hundred entries!

(CURTAIN DROPS. END OF ACT 1.)

ACT 2 — Time, Thursday, 7 p.m.

Scene is in Gino's across the street from S.A.A.D. The First Art Director and the Second Art Director are anticipating the evening's challenge over a Martini.

SECOND ART DIRECTOR:

I must confess that I am much more interested in the newer approaches to layout and design, rather than the old and tried-and-true ones, and I believe the more shocking, the better, providing, of course, that the advertising problem is solved also.

(This old fire-engine doesn't even dig me . . . he's pretty square . . . so are his layouts.)

FIRST ART DIRECTOR:

I don't wholly agree with you. I've been in this business too long. I've seen techniques and tricks come and go. The influence they exert and the impact they have are felt only as long as it takes imitators to dilute them. I believe in the broad approach to advertising layout problems, not just some passing, highly specialized fad.

(What an egg head! . . . his layouts are o.k. for pills and banks . . . he'd really

flip his lid selling straight appetite appeal . . . or a merchandising piece for lima beans . . .)

Scene two. Exhibitions Rooms. Time: one hour later.

GHOST:

Once again they take their places. Tonight they must indicate their first, second, and third choices, in each category. Each juror will be hibernated, isolated with only his conscience. Let us go within our Printing Firm Art Director.

THIRD ART DIRECTOR:

(This is it. This will really spotlight my uncertainty. By clipping this slip of paper on an entry, I indicate to others that this is my individual choice. They may not agree with me. I'm disillusioned and a bit afraid. This must be the part of judging art shows that creates all the problems that I've heard about.)

FIRST ART DIRECTOR:

(I wish that young art director would stop trying to influence me. He's an articulate guy and very persuasive. He'd probably make a better account executive. Yet, he's one of the newer crop of brilliant visualizers. His layouts are as modern and smart as the clothes he is wearing. If he is as successful in getting his points across to the others, this show will lack personality and not be truly representative of the talent in this town.)

FIRST ILLUSTRATOR:

(I smell trouble . . . this modern abstract approach is fine, but I don't want it crammed down my throat. My business is still making realistic pictures . . .)

GHOST: Now they're going to judge the car cards—

LETTERING MAN:

(This category should be easy. Here's one card that has made a big impact on me. Simplicity and vitality created by irregular blown-up typewriter type throughout. Copy short, clever.)

This is really a honey of a concept! It should stay in. How do you fellows feel about it?

FIRST ART DIRECTOR:

Naw! I don't go along with you. Doesn't even *look* like a car card. Doesn't have any artwork in it . . . this is an art show. (Damn these kids! What do they see in this card? Hell, we did this same thing twenty years ago . . . Norman Rockwell would fall on his face in this show.)

SECOND ART DIRECTOR:

I think it's terrific. Simple, clean . . . wonderful solution to the problem. Maybe the A.D. had no dough for art. Used ingenuity instead.

(This old guy probably judged Mack Sennett bathing beauties. For all he knows today. He wouldn't have the guts to try anything fresh, different.)

GHOST: Let's take leave now . . . in addition to their regular day's work, the judges have put in a long hard evening. The strain is beginning to tell. It's now 12:15 A.M. as the lights go dark.

(CURTAIN DROPS. END OF ACT 2.)

ACT 3 — Time, Friday, 8 p.m.

Setting is in the same large hall. Four hundred fifty final entries are spread out on the floor.

GHOST: They're starting out tonight in a cooperative mood. The panel has unanimously agreed that no more than one piece should be included from any single series or campaign. Look at that huge floor littered with entries that have made the "finals". There's that car card. It's still in. They're standing over it now. Let's listen in . . .

FIRST ART DIRECTOR:

What the hell is this card still doing in the show? Let's get this settled right now . . . (he bends over and picks up the car card) I'm for throwing this out. How about you . . . you . . . you and you?

SECOND ART DIRECTOR:

I hate like the devil to continue arguing with you about this piece . . . I want it in. I've a right to my opinions, and I don't have to give you reasons for them.

PHOTOGRAPHER:

I don't know . . . it's a pretty damned clever card. I happen to ride the street cars to work; it caught my eye, and I'm sure, plenty of others.

THIRD ART DIRECTOR:

I think it should go.
(This solid old A.D. makes a lot of sense to me. Perhaps it's because I have a few years behind me, too.)

LETTERING MAN:

It's great! I've noticed it many times. As a piece of advertising, I think it has done a job. Dammit, I think it should stay.

FIRST ILLUSTRATOR:

This is the first time I've seen it. I don't think it's worth all this beefing . . . let's toss it out.

FIRST ART DIRECTOR:

(Come hell or high water . . . if it takes all night, this bum car card is gonna be booted out. A couple of these guys, including that young A.D. are sore at me

. . . too bad! I'll keep heckling!)

(A couple of minutes later . . .)

(Hurrah! It's out. He's still glaring at me . . . I'll surprise him, though, and agree with him on that ad that's set with type bearers around (probably done by mistake). Boy, is he hipped on that one. Could this be "conscious" collusion on my part?)

GHOST: They could go on like this . . . and did! Disagreements, conflicting opinions, tempers, all night long.

12:35 A.M. Four weary hours later, the jurors have strained out the final two hundred entries.

THIRD ART DIRECTOR:

(Wow! are my dogs tired. What a night! I'm glad it's finished. Even a few of my own are still in. They look pretty bad to me. I'm sure some excellent things were eliminated—certainly some very mediocre ones left in. I feel like a heel, a frustrated heel. Wonder if it's still possible to get into a different business.)

FIRST ILLUSTRATOR:

(My mind is gray, my eyes alizarin crimson.)

LETTERING MAN:

(I wonder about this whole jurying business. Somehow the composition of a jury affects its selections. I felt a need for a definite commission to the jury. How much stress should be placed on originality? Concept? Design? Execution? An integration of all of these, obviously, is necessary. Am I happy this is over!)

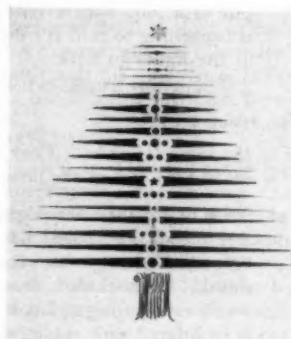
FIRST ART DIRECTOR:

(Gosh, this stuff stinks! And do I feel guilty. Who am I to judge and throw out thousands of dollars of creative thinking, sweat, skill, and undoubted success of some of these ads. Oh, well, it was me or someone else . . .)

Lights go soft as Ghost walks to center stage for finale.

GHOST: Well, that's about it, folks. Naturally I've touched on only some of the high lights. We're sure that this wasn't any different from most, in exposing what goes on during a jurying session. Some of it is revealing, however. The personal frustrations brought on by a lack of clearly defined directions to the jury. This would make selections more equitable. Should juries pass on material executed where local familiarity with the artist, agency, A.D., or client might admittedly influence selection? Can such an important part of the advertising business be judged only for its own technical excellence . . . separate and apart from

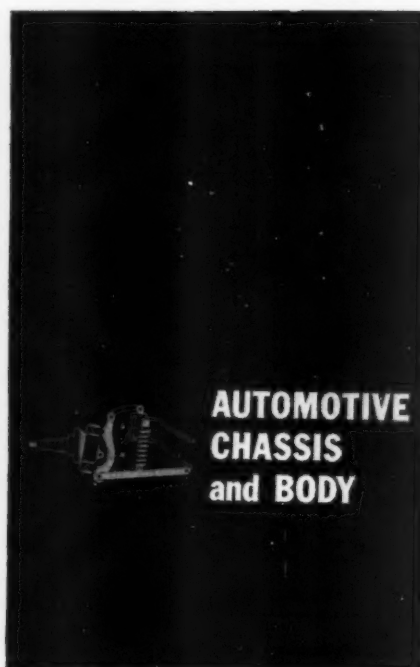
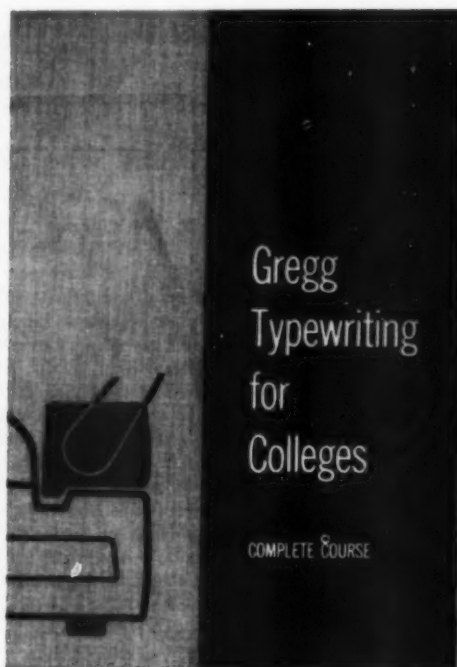
(continued on page 73)



Bob Sutter's first real exposure to the arts came during service with the Army Air Force, where he was a photo lab technician. He had started in at Cornell, in Chemical Engineering, when the war intervened. After service he went to the Progressive School of Photography in New Haven, came to New York in 1947 as co-owner of a photo studio. Two years later he sold his interest and then spent six months working in a type shop, then joined one of the city's fine letterpress printers. Bob then moved his combined background in photography, typography and production to McGraw-Hill Book Co. where he put in 4 years as a designer. This past December he opened his own design officer in New York. Born in Pittsburgh in 1926, he also studied design at NYU with George Salter, Calligraphy with Paul Standard, as well as taking courses at the Art Students League and the New School. He's a member of the AIGA, STA, and the Typophiles. ●



UPCOMING DESIGNER



Ad for AD

By John Maass

I read the "Help Wanted Art Director" ads with a great deal of puzzlement.

There seems to be many openings; "The New York Times" carries a round dozen ads for "Art Director" every Sunday. Some of the required qualifications are surprisingly modest; I have seen ads calling for an "Art Director" who "can make layouts" . . . "must have Commercial Art Experience" . . . "should be familiar with Lettering" . . . "is able to draw figures" . . . "knows Type".

This appears to be peculiar to our profession. I have yet to see an ad like this:

Wanted: COOK
Must know how to cook.
or anything like:
EDITOR wanted;
Should be able to read
and write English fluently.
\$10,000 to start.

I have always found it hard to explain to friends and strangers just exactly what I do for a living. Everybody knows what an "artist" does (he paints pictures) or what a "designer" is (he dreams up new dresses and hats); even the "Industrial Designer" is becoming a familiar concept (Oh yes, like Raymond Loewy!). The Public remains hazy about the "Art Director" which may wound our vanity. But we are very badly hurt by the widespread ignorance among people who ought to know better—our prospective employers.

The following ad is picked at random from "The New York Times":

ART DIR. ASSOC.
Versatile, gd prsnalty
Age 33/37, pkgd goods
to \$12,000

It is quite typical and I find it odd and disturbing. They must be looking for a

competent individual or they would not offer him \$1,000 a month. But do Associate Art Directors become able only on their 33rd Birthday? And do they lose this ability just four years later? I visualize an applicant of 30 coming up. Will he be told "Grow up first, Son; come back and see us in 3 years"? And even more ominously, I imagine them telling their present AD "Well, old man, you are 37 now, time for you to retire."

And if a "versatile" Art Director is needed, why the emphasis on "Packaged Goods" (whatever that means)? Most "Help Wanted" ads for Art Directors give certain broad classifications "Advertising Agency Experience", "Department Store", "Fashion Accounts", "Industrial Advertising".

This often makes sense; some of us would certainly be square pegs in some round holes. But many advertisers limit their choice to an absurdly narrow field. They call for "Art Directors" with "heavy experience" in certain Media or Products such as "Newsstand Magazine Promotion", "Hard-selling 2-Color Brochures", "4-Color Pages", "Cosmetics". Or "Ethical Pharmaceuticals", "Plastic Bags", "Labels with small lettering", etc. etc. etc.

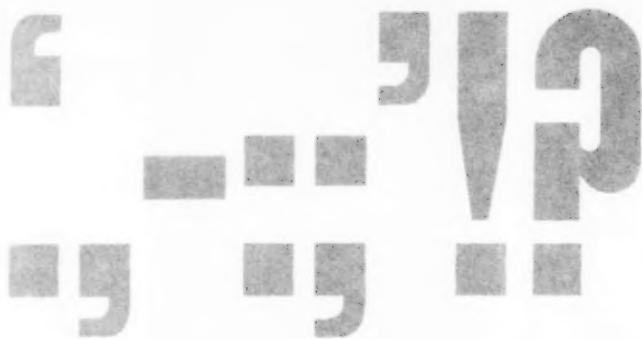
We elect men President of the United States who have never held the job before. But when it comes to choosing an Art Director, timid reluctance to consider the whole man is the rule. Many employers miss a chance to get a good man because they will not "take a chance". Let's assume an Agency is looking for a new AD to help save a slipping Garter account. The applicants' portfolios are searched for proofs of other Garter campaigns he has designed. If, by some unlikely chance, he actually has previous experience on that type of

product, the employer may still be unconvinced because "Our Garter Client is different". Obviously no man has all the experience for any given Account or Publication except the one who holds the job now.

Employers who look for a narrow specialist fail to understand the function of an Art Director. An Art Director's greatest asset is his ability to solve a wide range of problems. If he has executive ability, it can be applied to any given situation. Versatility and Creativity are nearly always combined in one man. Our very best Art Directors are invariably men who have successfully solved every type of problem in the whole wide field of Visual Communication; they can design anything from a Matchbook to a World's Fair; they can put across ideas to sell goods and services from Abattoirs to Zippers. An Art Director is a versatile man or he is not really an Art "Director" at all. In every AD's work, problems will come up which fall outside his own competence; they may call for specialized knowledge of Botany or Nuclear Physics or Chinese Calligraphy. He will then know where to find a Specialist for that particular problem; that's part of being an AD too.

America was once distinguished by its many Jacks-of-all-trades; there are no more Ben Franklins and Thomas Jeffersons among us. We live in an Age of Specialization and the U. S. has become the most over-specialized Country in the World. This is not a healthy development but we cannot turn the clock back. Ours is a wonderful profession because in this civilization of specialists it still offers opportunities for people with curious minds and creative ingenuity. Don't let them put us in pigeonholes!





Big type, unusual illustration techniques, and a feeling for design characterized most of the winners in the Minneapolis-St. Paul 3rd annual exhibit. The Twin Cities AD club picked three medal winners and gave nearly 100 other awards.



Seven nationally-known figures of the advertising art world gathered at the Minneapolis Institute of Art May 10 to judge the Third Annual Exhibit of Advertising and Editorial Art presented by the Art Directors Club of Minneapolis and St. Paul and the Society of Artists and Art Directors. Standing (from left) are: George W. Straub, western art director of Outdoor Advertising, Inc., St. Louis; Don H. Stringer, Whitaker-Guernsey, Inc., Chicago; Warren Anderson, Stowell Studios, Chicago; Art Cooper, president, Charles E. Cooper, Inc., New York. Seated (from left) Charles E. Finsilver, senior art director, Lippincott-Margulies, Inc., New York; A. F. H. Armstrong, vice president and executive art director, Leo Burnett, Inc., Chicago; Earl Gross, president, Stevens-Gross Studios, Chicago.

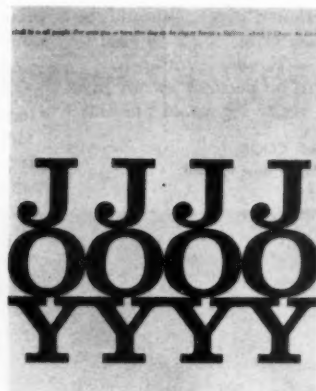
IMPACT PLUS



1)



2)



3)



4)



5)



PLUS INDIVIDUALITY feature winners in Twin Cities show



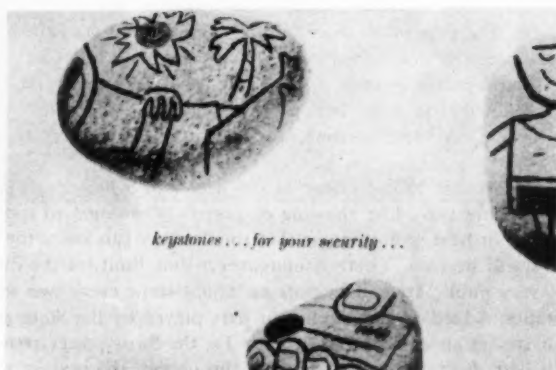
3)



4)



7)



9)

- 1) Magazine Black-and-White
Norm York, BBDO
- 2) Newspaper Black-and-White, Gold Medal
C. E. Skaaden, Dayton
- 3) Newspaper, 300 lines or less
Ken Krom, Kerker Peterson Hizon Hayes, Inc.
- 4) Trade Periodicals Black-and-White
Bob Connolly, BBDO
- 5) Greeting Cards
Robert Nelson
- 6) Posters Outdoor
Robert Nelson, Augsburg Publishing Co.
- 7) Television Live Action, Gold Medal
Larry LaBelle, Knox Reeves
Dale Solie
- 8) Magazine Photography, Gold Medal
Ty Nelson, BBDO; George Miles Ryan
- 9) Booklets, Direct Mail
Clarence Zaccardi, Kerker Peterson
Hizon Hayes, Inc.



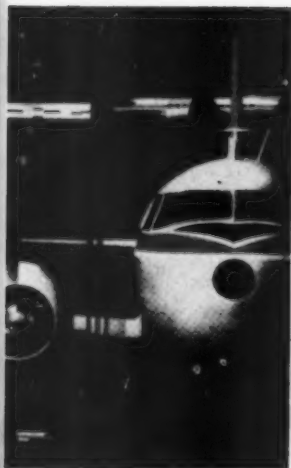
1)



2)



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6)



7)

Kim Taylor, Assistant Editor, Graphis Magazine

In 1942, with the avowed intention of bringing art into closer touch with the life of the people, the Swiss Ministry of the Interior, instituted awards for the best posters of each year—to be judged for their design, for the quality of their printing and for their effectiveness as publicity media.

300 posters that had been displayed throughout Switzerland during 1956 were hung this year without special order in the Zurich art gallery, and seven judges were loosed among them. They finally emerged with 24.

The overall high standard of these posters can in part be attributed to a number of factors, of which official recognition is perhaps foremost. In the wake of this has grown real public interest. The advertiser in Switzerland must be very aware of responsibilities beyond his own immediate concern. The eyes of local authorities guarding the amenities of town and village are on him. A bad poster is not only a commercial error, it is a social matter too; whereas official recognition and public interest in poster art as such—quite apart from what is publicized—makes for goodwill that is the best possible business. Artists therefore meet with understanding from their employer/patrons, while printers are eager to play their part in a creative effort.

There are mechanical factors also to contribute to the poster in Switzerland: poster sizes are standardized—there are only two. The showing of posters is confined to special display boards at eye level arranged in neat groupings, so that the designer can know the circumstances in which his work will be seen. There is moreover a time limit for the display of posters in one site: this very public art gallery puts on a new show every two weeks.

All this makes for vitality. Added to the intelligent part played by the State and the public's lively interest, it creates an enviable atmosphere for the Swiss poster artist. He is challenged to give of his best: his response can be seen throughout the year in all the towns and villages of Switzerland.

THE BEST SWISS POSTERS



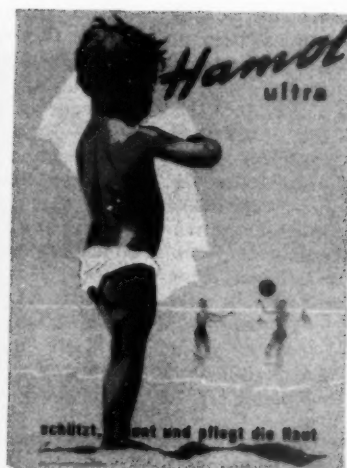
8)



9)



10)



11)



12)

- 1) CELESTINO PIATTI: For a charitable organisation that assists children.
- 2) EMIL RUDDER: For an art exhibition. Sombre in brown & black, but striking.
- 3) ERNST KELLER: Magnificent poster for an exhibition, "Man & Horse." Grey-white figure, dark-grey horse, and black, on terra cotta ground.
- 4) KURT WIRTH: For Swissair. Red, white and black on blue ground.
- 5) GEORGES CALAME: For an exhibition of domestic arts. Blue-green, yellow and white on blue-black ground.
- 6) FRED MURER: Black on bright red ground.
- 7) HERBERT LEUPIN: Design developed from the yellow and white cigarette pack.
- 8) WERNER ZRYD: For an exhibition, "The New Town." In black, white on blue.
- 9) PIERRE MONNERAT: Appeal for charity to the aged. Blues on pink ground.
- 10) F. ENGESSER: For a textile manufacturer.
- 11) H. CAMPBELL: For a sun oil. Its inclusion seems by way of a gesture to an old style.
- 12) DONALD BRUN: 'Gas cooks quickly'.

COLOR-TV: PRIVATE EYE



*J. Walter Thompson Company,
New York, sees for itself*

BY THOMAS F. NAEGELE, ART DIRECTOR FOR TELEVISION

A beautiful old legend tells us how on the Sixth Day of the Creation God started to use color, assigning in His infinite wisdom shades and hues in matchlessly inventive patterns to every one of His creatures . . . Chances are, the writer of this legend was one of the earliest art directors, for he obviously recognized color as a sacred and difficult element.

Our contemporary signalists often lack this humility and proceed to "color-correct" the rainbow with false coats of paint, lying themselves into corners for the sake of an effect or the convenience of a circuit. . . .

Every spokesman for color-TV tells us there is NO color, NO color-combination or color effect that cannot successfully and convincingly be reproduced electronically. He then more or less cunningly perforates his claim with a corollary of ifs, ands, and buts that makes us question why we should want color-TV at all. Indeed, we wonder how some of the excellent live color shows we have seen should ever have come to be, considering the difficulties supposedly encountered.

There are obviously two main forces causing a bind: one is technical, the other is human, and each prevents the other from being dealt with by itself.

Engineers, well versed in the intricacies of electronics, balance the colors on their line monitors by eye and oscilloscope, generally without the benefit of ever having seen the original with their own eyes. At the same time in the dock behind them, the director and the agency people, each prompted by his or her personal color-thirst and professional specialty, struggle to make their creative contribution towards turning the impending mediocrity into a treat, still subject to spoiled reception. . . .

Television has placed many people unfamiliar with the rudiments of art into art directing positions. A great number have done extremely well; their ability to look and assess, to visualize, analyze, salvage, remedy, manipulate, compose, direct and deliver is often facilitated by complete freedom from the esthetic compunctions that would freeze many an experienced art director. This development has been going on in all phases and levels of the broadcasting and advertising industries. To stimulate and boost competence within our organization, J. Walter Thompson Company set up the TV Workshop back in the Spring of '54. Equipped with a B&W TV closed circuit, motion picture camera, lights and sound recording, and staffed by a very competent pair of technicians, the Workshop has been in heavy demand for the acid-testing of ideas, for casting, for mobilizing presentations; in short, these facilities enable us to give ourselves and our clients a realistic and reassuring foretaste of the real thing—a foretaste like the one conveyed by the "comp" in space-art. Thus for all of us—the unabashed, the searchers, and the perfectionists—our Workshop has become the underwriter of success. The result: less or no second-guessing, fewer and fewer disappointments, a stronger bond between creative group and producer, and above all, a closing of the abyss between script and broadcast or answer-print.

However, that has been a matter of routine for three years already. The password of the day is COLOR, multiplying the opportunities for all of us over and over again. J.W.T. lost no time and swiftly advanced the workshop to the next plateau: Color Television.

Thus, every one of our more than 220 television men and women is pro-

vided with ready access to the crucial tools themselves, free to experiment and gain confidence in color without spending the client's money or trying his faith.

While neither art nor science will provide a stable key to the evasive secrets of the TV spectrum, the non-artists in television are at a bigger disadvantage than before. However, so long as men and women have eyes to see, we need not fear: among them will be artists, not necessarily trained renderers, but people with feeling, good judgment and imagination, and they will show the way.

Those of us who are most directly concerned with television art, that is storyboards, design and graphics, know what to expect from dyes and pigments, whether they come in crayons, in water colors, in oils, in magic markers, in color film, or in lens filters: added together these colors all produce a murky black.

Although dyed phosphors are the immediate color source of the color-TV picture tube too, there is a very essential difference between the art supplies mentioned and the video primaries. The former are subtractive, that is each color is always less bright than white, and the more colors are applied to one area the darker the picture becomes. Video color, however, is additive, the more color we apply, the brighter the image gets.

Thus, we have something that is neither opaque nor transparent: reflective substance radiating bodiless light. Furthermore the motivation is electronic, which brings us closer to the intrinsic nature of light: What meets our eye is something like the inside of the eye itself—a much larger and infinitely clumsier phosphorescent retina.

To the art director working with the new medium, this comes as no surprise; he enjoys the color vitality and brilliance and recognizes their characteristics: blue seems to blend best, yellow is easily contaminated and red suffers from a warm strain that is alien, for instance to the familiar engraver's process red. These are characteristics inherent in the phosphor dyes, and must be taken into the bargain. More disturbing by far is the ease with which a given picture may be upset through the simple introduction of additional color elements. While manual adjustments will restore the balance, it is often at the expense of the color fidelity of one or more elements in the picture. Soon the art director may be driven to despair by an onslaught of theories, explanations, and conflicting rules trying to define the limitations imposed by color-TV in its present form of development.

Equipment in use today is as fallible as the technicians who maintain and operate it. A decade of B&W TV has not yet sufficed to embed the basic principles of video images broadcast every day and night, year-in, year-out . . . While those most concerned with video-quality—art directors, producers, technical directors and especially video-control engineers have long been in complete agreement about the ways of deriving optimum reproduction on TV, the swelling of their ranks is so great as to exert a noticeable drag on the

quality of their work. We may as well face it: the day when only art directors, artists, photographers, engravers, and printers worked on advertising-pictures are gone. Scanning an ordinary credit-crawl at the close of a program tells us that a whole brigade of craftsmen performed behind the scenes—the battalion responsible for the commercials having the dignity to remain anonymous. Clearly, responsibility and assertion of the individual are stiffly reduced by this sort of teamwork, which finds its own standards. Considering the complexities of telecasting which is not geared to render the ultimate in half-tone reproduction, B&W TV nevertheless has steadily improved against enormous odds, and in spite of compromises. Within our organization, the TV Workshop has been a key instrument in the distribution of specific information and that sense of awareness and assurance which distinguishes the professional from the dilettante. But more important, arguments arising among professionals have often been settled under the arbitrating workshop camera. Comparisons of competitive products on the shelf and in action, staged live before client and creative groups have helped to make decisions on package redesign, choice of lettering, art treatment and lighting. Selection of costumes, accessories and furnishings, determination of product display, perfection of live prop-devices, and above all the casting and

trial of talent have rendered this unit invaluable to the agency. Projection-transmission facilities allow for film and slide screenings on receiver sets in offices of executives or conference rooms, providing the ultimate in broadcast previews or reviews. By adding color we have entered a still greater area for cultivation. The current years of transition from black and white to color are essentially marked by the compatibility factor: Will the B&W picture be as acceptable when broadcast in color as when it was grey to begin with? Panchromatic film has taught us what to expect in photography. The black and white Vidicon tube is essentially panchromatic, so is the color Vidicon. As we need fear no orthochromatic emphasis or blindness, we can safely work our color schemes on a straightforward value scale, and this holds true for all means of picture pickup, live, slide, and film. All technicalities aside, a picture composed to look superb in color cannot look equally stunning in greys. For the benefit of the 90% of the audience who will see it in greys, the color picture may have to be made a little less stunning on occasion. In order to eat in B&W and have our cake in color, we must constantly compare the twin monitors: the JWT Workshop certainly provides this opportunity, quietly, conclusively; the guesswork—and there will always be some guesswork no matter how much we learn—is done where it should be, not in public. ●



Pix by Erich Hartmann, Magnum Photos

armor-plating



for water colors

"Armor-plating" may connote thoughts alien to more traditionally esthetic concepts regarding water color surfaces. However, C. E. W. Stevens, advertising manager of Lockheed Aircraft Corporation, recently expressed interest in my explanation of a protectively coated water color. Therefore, this coating technique may interest readers engaged in commercial and industrial artwork, where artwork passes through many hands.

Fixing my rough sketches—which frequently combine pastels and water colors—led me to experiment in coating water colors. My first trials employed artist-quality varnishes for expediency, but the results were inconclusive, and successful spraying of varnish seems limited to application on opaque water color technique. Therefore, my next choice was Acrylic Plastic spray.

I emphasize that choosing the right coating material depends upon the individual artist's water color technique, because random choice will either enhance or ruin the artwork. It follows that the reader should classify his water color technique—either translucent or opaque—and it is advisable to experiment on expendable artwork.

This article concentrates on the more delicate technique of coating a translucent water color style. And the reader should know that the technique varies according to the factors of: absorbency of the paper or the illustration board; pigment density of lightest hues and white areas; and drying speed of the plastic spray. These factors determine the degree of penetration of the translucent pigments and saturation of the paper surface before the plastic dries.

Like varnish, the plastic has a tendency to saturate the paper surface,

thus discoloring the white areas and creating a splotched effect beneath the translucent pigments. Of course this result will "break-up" the forms in the painting.

Knowing the characteristics of pastel fixative, I decided to try it as a primer. But first I masked the white margins with bond paper by taping them with masking tape along the borders of the picture. Because the latest aerosol dispensers maintain stronger and more consistent pressure, it is preferable to hold the dispenser further from the artwork than advised by the manufacturer. The first coat should be light and even, allowed to dry thoroughly, and followed by at least two additional light coats. The number of coats will depend upon the absorbency of the surface. A soft surface will require more than three coats of fixative. The purpose of this primer is to reduce the absorbency of the surface. Inasmuch as the fixative is lighter and fast-drying without saturation, it serves as a sealant before application of the plastic spray.

Now, the painting is ready for the plastic. If the fixative coating has adequately sealed the surface, one coat of plastic will be sufficient for a moderately glossy finish. However, one quick coat may prove too heavy, and depending upon the delicacy of the individual's arm motion while spraying, the coating may vary in thickness and run. Therefore, it is advisable to spray the plastic in successive light coats until you have built up a smooth finish. Of course, each coat should be allowed to dry thoroughly before spraying the next coat. Thus, you will have a durable coating.

Illustrated is a water color painting of the Lockheed "HUDSON" of World War II fame, which I presented to

Lockheed Aircraft Corporation. The painting is a combination of translucent and opaque water colors. Therefore I primed it with fixative. This was necessary because the painting was done on a rough surfaced water color paper of high absorbency. It is important for such surfaces to be well-primed because of their texture, with more than three coats to insure even coverage. Otherwise a thin priming would result in mottling of the plastic spray, due to the aforementioned saturation.

This plate was made from a glossy photo supplied by Lockheed. Apparently the plastic coating did not pose any photographic problems.

The density of designer's colors and tempera poster colors, on the other hand, is sufficient to seal the paper surface. Thus preventing saturation of the paper, especially if the individual technique utilizes white to blend the colors, and it is unnecessary to prime with pastel fixative. There are three known exceptions, however: airbrushed opaque colors, in which case tonal graduations consist of density variations; natural paper surface backgrounds or even a minimum of dry-brush technique, in which cases there are areas of paper surface left exposed. In these exceptions the fixative primer is prerequisite.

Plastic coating of designer's or poster colors, when used on designer's paper, lacks permanence. A non-crawl agent will hold the color for awhile. However, the color will flake off—and the plastic along with it. Gum-Arabic in the colors would be a better agent.

Perhaps, if the need stimulates a demand, manufacturers will develop an even better plastic spray . . . one which will dry faster and come in an adjustable pressure-control aerosol can. ●

on the West Coast

CONQUEST



Litho promotion uses decorative design

Designer and the Printing Press series and other promotion for Costello Brothers Lithographers, Los Angeles. Each piece has differing layout but constant use of decoration, choice of type layout and design elements to fit copy theme, characterize all work. Designer and Printing Press series gives history and examples of graphics.

Adtype introduces 7 new typefaces

The addition of seven new typefaces, including imports from Holland and England, is announced by Adtype of Los Angeles. From Holland comes De Roos in machine set 8, 10 and 12 point, both Roman and Italic. This is a modern version of classic Roman. Also comes hand set with semibold from 8 to 36 point. English import is Grotesque No. 5 and Modern No. 20. Grotesque No. 5 is known in Los Angeles as Mosen Light, Medium and Bold. Comes from 7 to 24 point. Adtype also has Clarendon Book, Title Gothic No. 43, and two ornamental faces, Floradora caps and Rustic Caps. Spec sheets from Adtype at 916 N. Formosa Ave., Los Angeles 46.

San Francisco Adcrafters elect new officers

New officers of the 11-year-old informal advertising group, The Adcrafters, are Robert Nielson, president; Philip Smith, vice president; Price Burlingame, secretary treasurer. Nielson is with Williams Lithograph Co. Smith is president of Walker Engraving. Burlingame is sales representative for Kaiser Graphic Arts.

Sales and Magnante organize tv art dept.

The Beverly Hills advertising art and design studio Sales and Magnante has organized a television art department and appointed Al Giella sales representative and sales head. Bob Magnante, is vice president and art director of the firm. Giella was formerly production manager for Graphic Films in Hollywood where he was customer contact and supervisor in the industrial and tv spot film division.

West Coast Clips

First International Animated Film Festival held in London presented certifi-

cates to eight west coast studios of the Screen Cartoonist Guild. They are Graphic Films, John Sutherland Productions, Song Ads, Telemation, Ray Patin Productions, Playhouse Pictures, Animation, Inc., and Cascade Pictures . . . Frank Tipper, formerly with Halas & Batchelor and with Anigraph Films in London and Paris, has joined Le Ora Thompson Associates, Hollywood, as designer of animated commercials . . . Dolly Madson Cakes 3-page ad in recent Better Homes & Gardens issue featured editorial treatment—with two pages of recipes and color illustrations arranged for clipping and filing in readers' recipe collections. AD Fred Kaplan at Dan Miner . . . Dean Spille, designer at Animation, Inc. painting his way around Austria and Italy, also noting new graphic film techniques . . . Sims Carter left post as director of development of the Art Center School, California Institute of Design, for new post as headmaster of Rhodes School, New York . . . Honorary doctor of fine arts degree was awarded by California College of Arts and Crafts to Walter Landor, industrial designer and head of Walter Landor and Associates, San Francisco . . .

package designing



J. CHRIS SMITH design associates • 8285 sunset • los angeles • OL. 6-3550



COLOR SLIDE
DUPLICATES
35mm — STEREO

QUALITY with QUANTITY

HAMILTON COLOR
127 N. 2nd St., Hamilton, O.

RETOUCHING
PRODUCT ILLUSTRATION
COLOR • B W

BACKED BY A COMPLETE ART SERVICE
layout to complete job. Quick service
Fast Airmail service on out-of-town orders
WM. MILLER ADVERTISING PRODUCTION
672 S. Lafayette Park Pl. Los Angeles 57, DU 54051

in Philadelphia

HOT TYPE (METAL) **COLD TYPE** (PHOTOGRAPHIC)

from one of the
LARGEST SELECTIONS
of TYPE FACES
AVAILABLE ANYWHERE!

Yes, Progressive offers you complete typographic flexibility . . . with one of the largest of all selections of type faces . . . with every modern composition facility. What's more, Progressive works around the clock to meet your wanted date by mail or messenger service. Booklet AD-8 describes our complete services. Write.

PROGRESSIVE
COMPOSITION COMPANY
9th & Sansom Sts. Philadelphia 7, Pa.

PHILADELPHIA
NEW YORK
WILMINGTON
BALTIMORE
WASHINGTON



Walnut 2-2711
Murray Hill 2-1723
Olympia 5-6047
Saratoga 7-5302
Executive 3-7444

Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
- Craftint
- Kemart materials
- Zipatone
- all graphic art supplies

Send for our 200-page catalog
on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna.
Market 7-6655 • Prompt delivery service



Household cleaner harmonizes with kitchen decor New package design by Mel Richman Inc. for Renuzit Home Products Co. has Renuzit liquid cleaners in bright, light and pretty cans to harmonize with kitchen colors as well as to stand out on retailer's shelf. Motif of white daisy with yellow center appears on gallon and half-gallon cans. Background is primrose pink. Lettering white. Color scheme also on quart-size polyethylene squeeze can and the Renuzit Spot Remover can. Agency: Arndt, Preston, Chapin, Lamb & Keen Inc. Polyethylene can manufactured by Bradley Container Corp. The other cans by Crown Can Co.



Noel Martin show held at W&T gallery

president of Westcott &

Noel Martin, left, and Joseph Schwartz, Thomson, at

the opening of the Martin show at W&T gallery. Martin, designer for the Cincinnati Museum of Art for the past 10 years, was represented by covers for the Atlantic Monthly, a recent design for Container Corp., brochures and catalogs for the Cincinnati museum, other designs for industrial, cultural institutions. The gallery will continue its exhibition program in the fall, beginning with a Leo Lionni show in September. Will Burtin's work will be on view in October. Also planned are shows of the work being done at Container Corporation's Design Laboratory, and exhibitions by Bradbury Thompson, Maxwell Coplan and Alexey Brodovitch.



TV Guide's fresh food promotion

Integration of art, copy plus special gimmick — a miniature viewer containing campaign's headline in color — characterizes TV Guide's promotion to food clients. Each mailing piece, although handling a selling point in a different way, always has art and copy integrated, as in these examples. Color is used for both art and type, sometimes entire backgrounds.

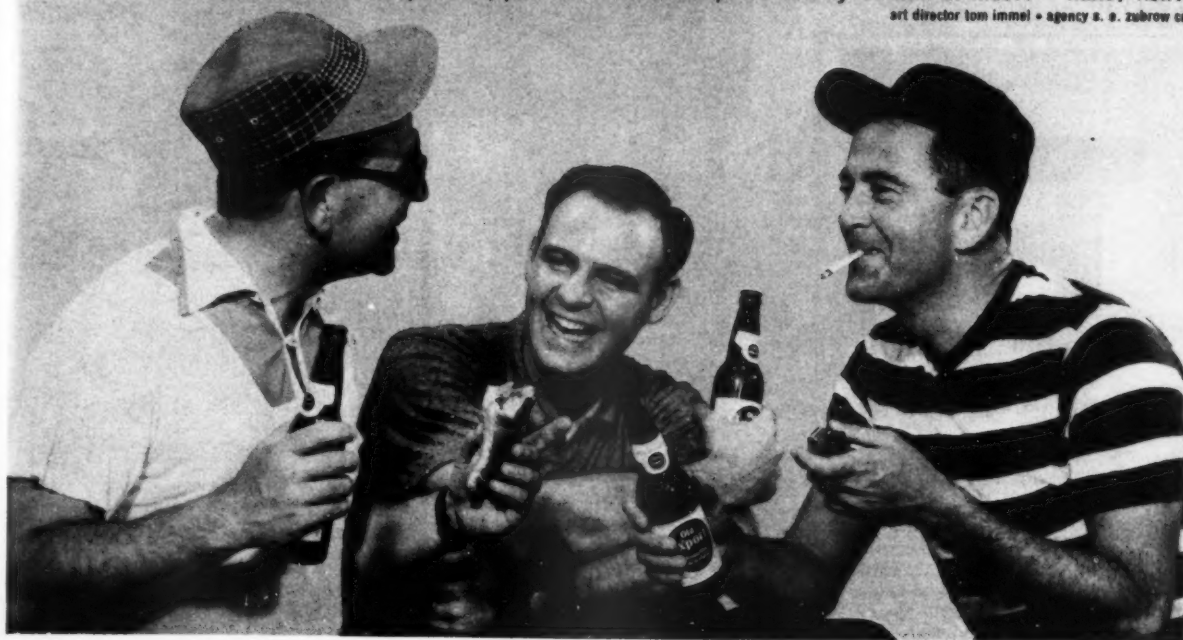
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george faraghan studio

6½ s. 20th st. • phila. 3, pa. • lo 4 5712 • represented by william a. moore • nancy kelly

art director tom immel • agency s. s. zubrow co.



ere type is set ragged left, for interest. fore than 9000 food advertisers and gency people received mailing pieces ver a 20-day period. The mailings were so bound, to serve as leave-behind essages by salesmen. AD: John W. rown, of the magazine's national pro- tion department in Philadelphia. rtist: Paul Salcito. Copy: Jules Hoff- an. Fred Stapleford is national pro- tion director.

shilly tv spots ature "fumbling" commercial

anner Candy television campaign, us- ing Philadelphia station WCAU, fea- res "fumbling" commercials with an- nouncer "fluffing" his lines, accidents to products, etc. Campaign, testing in Phil- adelphia and also New York (WRCA), brainchild of Allan B. Goldenthal, resident of agency of the same name, New York. His reason: The average commercial has become so stereotyped at viewers pay little attention to it. These IDs are calculated to jar their sensibilities.

The spots were filmed in color, al- though they are 10-second IDs. Pro- duced by Sturgis-Grant Productions, Inc., of New York. Philadelphia has the

heaviest schedule so far, with 12 a week. New York has 10 a week scheduled, both stations having 52-week contracts. After testing in the east, the campaign will move to the west coast too. Also New York and Philadelphia will have their schedules redoubled if tests prove suc- cessful.

Although agency hopes element of surprise realized from "fumbling" will add impact, it realizes that surprise value will fade after viewers become ac- customed to pitch. But agency feels that viewers will spread the word, thus achieving exposure for the commercials.

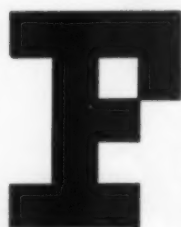
Typical spot has simple one line of audio but in the 10 seconds allowed, everything can go wrong. Announcer forgets name of product, displays topple, things spill. Strong ending has blowup of package for fade off.

Philadelphia clips

Tony Granados of Mel Richman Inc. has been elected secretary of the Na- tional Association of Art Services, a recently formed art studios organization . . . Show of promotional material for Holiday magazine was held in the lobby of the Penn Mutual Building . . . New at Mel Richman Inc. are Dave Bonner, design department coordinator;

Clinton Scott, illustrator; Marilyn Bass, designer with Al Storz's group . . . Frank McQuillen now operations man- ager at Maxwell Associates. Was product manager at Hutchins Advertising in Rochester, N. Y. . . Radio station WPEN advanced Murray Arnold from assistant manager to the managerial post . . . Gay combination map and an- nouncement mailing for Philadelphia club's outing designed by Joe Gering, artwork by Joe Smudin Studios, typo- graphy by Walter T. Armstrong, print- ing by Display Corporation of America, Starwhite Vellum from Hamilton Paper Co. . . Nathan Berman still handling employment service for club . . . Write him at 1604 Chestnut St., Philadelphia 3 . . . Designer Lester Beall of Dumbarton Farms addressed the club recently and received the Gold Medal of Achievement . . . Paul Lefevre, presi- dent of the Oklahoma City Art Direc- tors Club, recently in town visiting Ray Ballinger, Lefevre's former teacher . . . Joe McMaster left N. W. Ayer to form his own studio in Wilmington . . . Wal- ter Steumpfig of Gwynedd Valley, Franklin Watkins of Philadelphia and Andrew Wyeth of Chadds Ford are Pennsylvanians represented in the fourth international Hallmark Art Award competition. ●

in
Chicago



THE
FLAX
CO.

ARTISTS' MATERIALS
DRAFTING SUPPLIES

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Chicago 1, Ill. FI 6-4395



Ready frisket that stays down, will not blow up, easily removed, stays tacky indefinitely, extremely transparent, leaves no residue.

Phone Superior 7-2006-7 - Samples on request

SS Artist Materials Inc., 712 North State, Chicago, Ill.

Say pal, say

SARAL

Water-free Transfer Papers
for every tracing need

Artists no longer have to make their own transfer sheets—Saral is not like any other carbon paper—it will not retard ink or wash and erases like pencil.

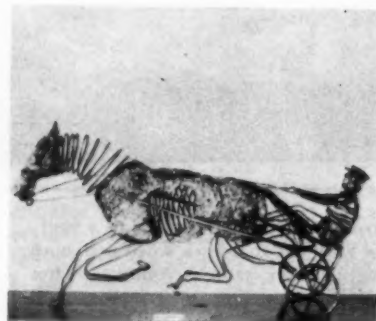
4 colors

GRAPHITE • RED • BLUE • YELLOW

Buy Saral in 12 ft. rolls at \$3.50
or 1 sheet of each color for \$1.00

In all better art supply stores

Write for Free Samples to S. B. ALBERTS, 55 Tudor City Pl., N. Y. 17



Chicago Artists Guild
sponsors trotting race art

wood Park Trotting Association, Chicago's major trotting race park, the Artists Guild of Chicago has sponsored an art competition on the subject of trotting races. The artists' organization of over 500 members was allowed free access to the park to capture trotting in all its aspects. Artists' work included scenes of races, portraits of horseplayers, life around the barns, etc. All art techniques are represented in the show hung at the park. Two pieces chosen at random here

In cooperation with the May-

to show variety of expression, are "Sculpture" by Nancy Frederick, and "Sam Sommer" by Phoebe Moore.

PLAYBOY
ENTERTAINMENT FOR MEN

Understated cover
for overstated content

cent issue of Playboy magazine is a stark contrast to the book's content which does anything but copy cover's "taste design." AD Arthur Paul chose this method to compete on newsstand with other publications in Playboy field, which usually highlight on gaudy cover their similar content. Paul also used simplicity in opening spread of the issue, as added emphasis on new cover theme.

Stunningly simple cover design for re-

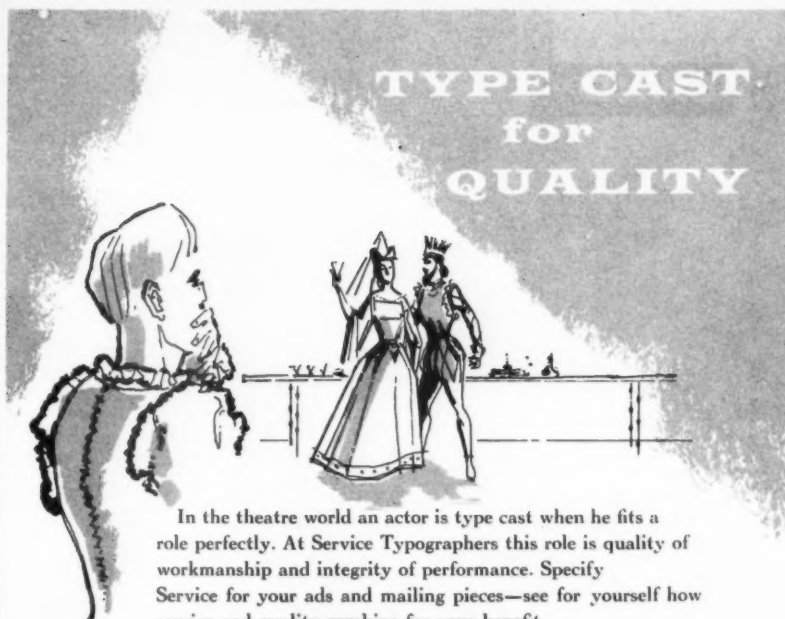
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Jack Strausberg— Creator of more than 50 living trademark creator

Jack Strausberg has interesting comments on some of his designs. For instance, the Peter Pan trademark for Peter Pan Restaurants was born after Strausberg heard the Peter Pan singing commercials, performed by Marvin Frank, president of W. B. Donner & Co. The Chicago landmark Turtle in the Sky, a 34-foot spectacular at Madison, Ogden and Ashland (Turtle Square in Chicago), was created by Strausberg to forecast Chicago weather (and sell Plastone-Turtle Wax). Turtle, who changes colors with the weather, proved so successful that Mrs. Turtle was created for Turtle Wax Furniture Polish and Turtle Wax Cleaner, and offspring Tommy Turtle for Bicycle Polish.



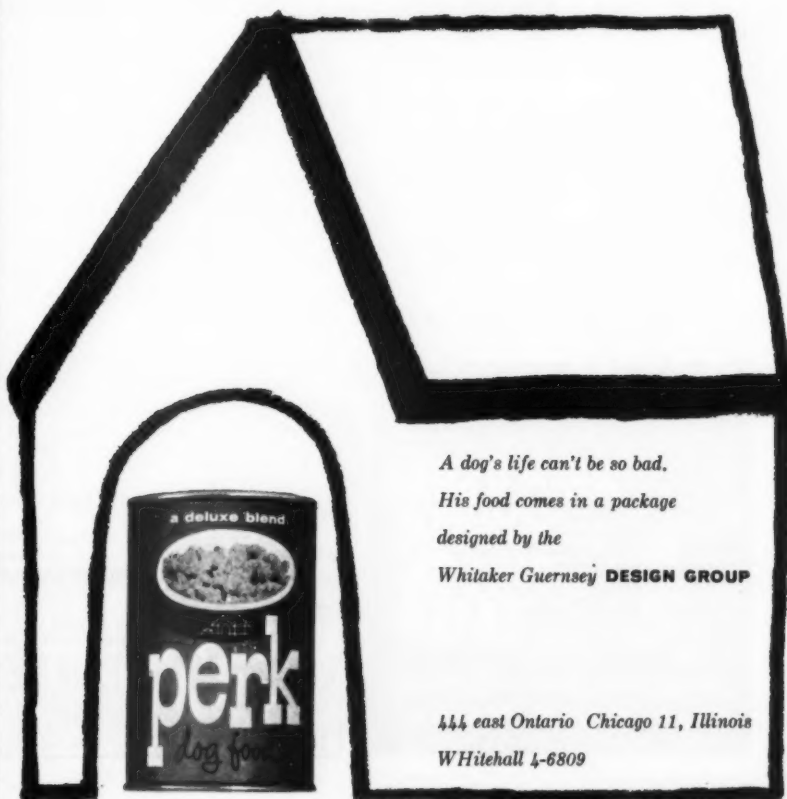
In the theatre world an actor is type cast when he fits a role perfectly. At Service Typographers this role is quality of workmanship and integrity of performance. Specify Service for your ads and mailing pieces—see for yourself how service and quality combine for your benefit.



SERVICE TYPOGRAPHERS, INC.

"Where typesetting is still an art"

723 S. WELLS ST., CHICAGO 7, ILL., HARRISON 7-8560



*A dog's life can't be so bad.
His food comes in a package
designed by the*

Whitaker Guernsey DESIGN GROUP

444 east Ontario Chicago 11, Illinois
WHitehall 4-6809

CANDY



Tony Beaver logger from the mysterious Eel River region of West Virginia, owes his fame to an event somewhat removed from his favorite woods. When the Eel River went on a rampage and threatened to flood his town, Tony built a dam in the river, using peanuts and molasses. After the river was brought under control the townspeople had a new candy—peanut brittle!

We have clients in America's foremost industries and would like more

Printers with Imagination

D F KELLER COMPANY • 3005 FRANKLIN BLVD
CHICAGO 12, ILLINOIS

BILL ANDERSON
OTHO SCHUTH
PAUL PINSON
STEVEN SKIBO

New advertising art group in the Wrigley Bldg.
410 NORTH MICHIGAN AVE., CHICAGO 11, ILL.

the **GUIDEDGE** for precise work
the **NOREDGE** for close work -- *both are*
steel drawing board edges

for data check with your dealer or write
HEAR-NORTH GUILD **chicago, ill.**

FOR STRIKING POSTER EFFECTS IN
TEMPERA, CASEIN, GOUACHE OR PASTELS
USE **MI-TEINTES**
CANSON
UNUSUAL COLORED PAPER—100% RAG—26 COLORS
... AT ALL GOOD ART STORES ...
THE MORILLA CO., New York, Los Angeles

In Chicago

Newest ideas in compact TV by RCA Victor



Two-tone table TV that converts!

Open fold-up table TV to give you the viewing pleasure of a big screen. Or fold it down to a compact size for easy carrying. The new RCA Victor Two-tone table TV is the perfect answer to your TV needs.

Easy-to-carry big-screen portable TV!

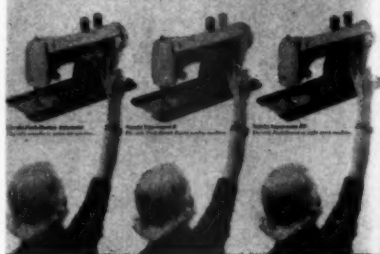
Now you can enjoy the big screen in a compact size. The new RCA Victor Easy-to-carry big-screen portable TV is the perfect answer to your TV needs.

Graceful new look in table TV!

Beautiful compact size with a graceful new look. The new RCA Victor Graceful new look in table TV is the perfect answer to your TV needs.

RCA VICTOR

EASIEST WAY TO SEW EVER INVENTED!
NOW FROM AS LITTLE AS \$100.00
THE GREAT 1957 PUSH-BUTTON NECCHI



spring's sweeter look in ORLON
stays dream soft, dries in shape



Chicago photog notes "treble female" in one issue of one magazine caught the practised eye of Chicago photography consultant
(continued on page 69)

Artist vs. Studio

REJECTED WORK

—a chain reaction

NOTE: Perhaps not as well known as arbitration, one of the functions of the Joint Ethics Committee is to help in the settlement of disputes through mediation. In arbitration, the decision of the panel of arbitrators is final and legally binding. The aim of mediation, on the other hand, is to help the disputing parties to reach an amicable settlement themselves.

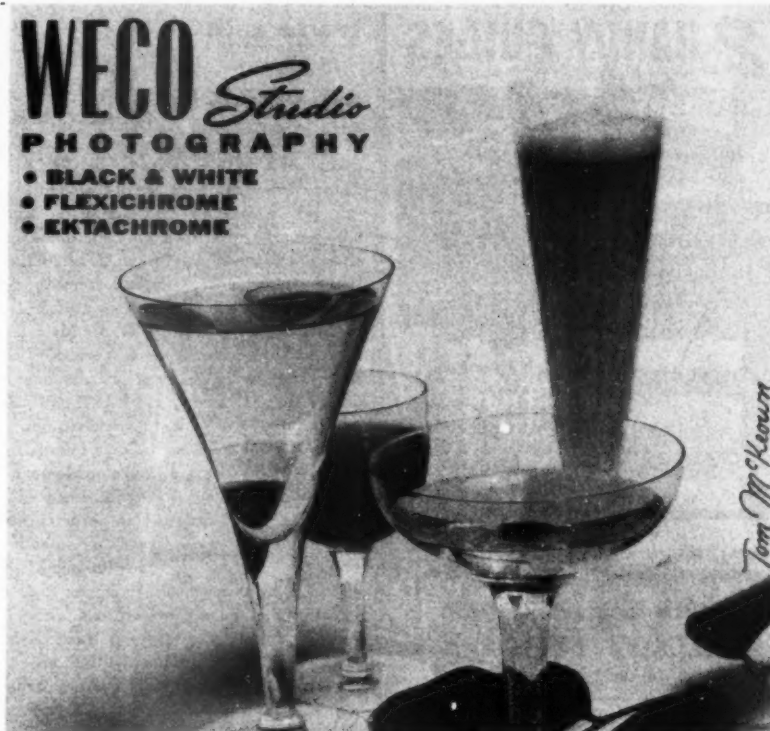
Problem: An artist, having executed a piece of art work on a studio's order to its satisfaction, was asked to accept half the agreed price. He refused.

The artist: felt entitled to full agreed price since work was accepted as satisfactory by studio; he had not previously done work either for studio or studio's client.

The studio: asked artist to settle for half price in view of fact that the ultimate client had rejected the work, and consequently studio's client, the advertising agency involved, had refused payment. Studio, having a continuing interest in good relationship with agency, did not wish to make an issue of the matter with its client.

Mediation panel: suggested a compromise, whereupon the studio executive offered a 75% settlement. Artist accepted and was paid on the spot. Studio head asked for letter from panel confirming action for tax and other purposes, to which panel agreed.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.



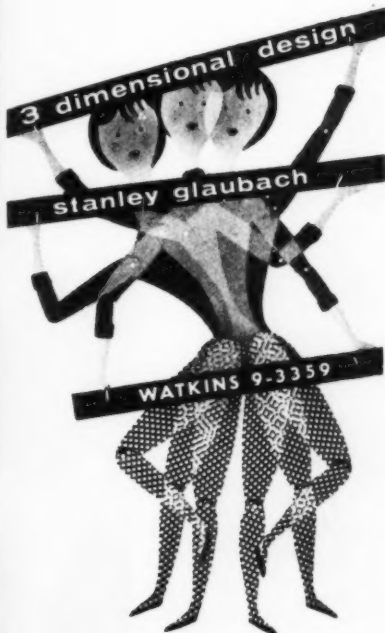
WECO STUDIO • 14 EAST 39th ST. • MU 5-1864

PHOTOSTATS

AMERICAN BLUEPRINT CO.
7 EAST 47th ST. Plaza 1-2240
299 MADISON AVE. MU 7-1961
630 FIFTH AVE. CO'S-0990
60 EAST 56th ST. Plaza 1-2240

elli-art
9 E 47 NYC
PL 5-4329
RETOUCHING
exactly
right for reproduction

PASTE-UPS
ADVERTISING GRAPHICS INC.
1234 5th Ave. N.Y.C. 17



2 HANDY GUIDES



COLOR SELECTOR... takes guesswork out of specifying fluorescent color for your silk screen displays and painted bulletins.

COLOR CARD... contains samples and suggestions for using Velva-Glo fluorescent papers and cardboards.

Write for yours **TODAY**
RADIANT COLOR CO.

830 Isabella St., Oakland 7, Calif.

Manufacturers of **VELVA-GLO®**
Fluorescent Papers • Cardboards
Screen Colors • Bulletin Colors
Signcloth

11

trade talk

ART DIRECTORS

ATLANTA: AD **Charles A. Noel** of Tucker Wayne & Co., now a vp. To add account work to his duties . . . **CHICAGO:** **George Horndash** now AD at Chicago Show Printing Co. Had his own studio . . . **Morris Mumma**, who was AD at Chicago Show, now sales promotion mgr. . . New AD at Calkins & Holden is **Joseph M. Graziano**, formerly asst. AD at Powell, Schoenbord and Hall . . . **GRAND RAPIDS:** **George W. Godden**, formerly AD at Wesley Aves & Associates here and with Russell T. Gray in Chicago, now AD at The Jaqua Company . . . **HARTFORD:** **Harold Sosnow**, New York club member, now AD at G. F. Sweet & Co. here. Came from AD job with Lewin, Williams & Saylor in Newark . . . **LOUISVILLE:** **Merril A. Grogel**, once AD of American Box Boards Co. in Grand Rapids, and in product development and sales management for Chicago and Baltimore companies, now product supervisor for rigid foil containers at Reynolds Metal Co. Grogel, a pioneer in modern packaging, most recently was with Cochran Continental Container Co., Louisville, where he was vp and general manager . . . **MINNEAPOLIS:** **Ken Krome**, once a free lance artist in Kansas City and most recently AD at Kerker, Peterson, Hixon & Hayes, now AD at Knox Reeves Advertising

. . . **Robert W. Johnson** now in charge of all creative illustration at Hedstrom, Blessing and Hamilton. He owned Illustrators' Studio . . . **NEW YORK:** **Sigrid Albers**, now fashion AD for Ovesey and Straus, came from associated AD post at Woman's Day magazine . . . AD **Harry Steinfield** of Mann-Ellis, now vp . . . **Deane Uptegrove** heads New York office of H. B. Humphrey, Alley & Richards. He's exec. vp and creative director . . . **Benton & Bowles** lost AD **Harold M. Taylor** to Geyer Advertising . . . **William Jacobson** has joined the food division staff of Dudley-Anderson-Yutzy as graphic arts consultant . . . **Allan Melhado** now at 55 W. 42 St., consultant AD for Speedwriting Institute . . . **Jim Boyle**, former instructor at School of Visual Art, now managing art department at Allan Kane Placement Agency, who specialize in art and advertising personnel, 7 W. 46 St. . . **Richard Steward** left Vogue's merchandising dept. where he was asst. AD. Now at Redbook Magazine, where he is AD for advertising promotion . . . **Robert S. Wright, Jr.** to J. M. Mathes as AD. He was formerly partner in his own art studio . . . **Bob Weber** new AD at Carl S. Brown, leaving staff at William Esty Co. . . **PHILADELPHIA:** **Thomas W. Immel** from Cleveland and Fuller & Smith & Ross to S. E. Zubrow Co. here . . . **Warren Thomas**,

JOHN GRETZER

get to know

interpretive illustrator and ...

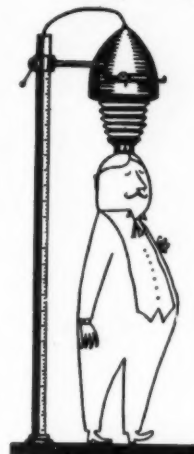


now inside AD at Beacon Agency. Was consultant AD for them for years . . . **Ed Boris**, who was with Arndt, Preston, Chapin, Lamb and Keen, to go into studio business . . .

ART & DESIGN BALTIMORE: **Dr. William Allan MacDonald** succeeds **James W. Foster, Jr.** as assistant director of the Baltimore Museum of Art. Foster leaves Oct. 1 for Santa Barbara Museum of Art where he has been appointed director. MacDonald has been chairman of the art dept. at Western Maryland College . . . CHICAGO: **Norman D. Arsenault**, formerly layout designer at Chicago Trib's promotion-publicity dept. now in art department at Erwin, Wasey & Co. . . . HAMILTON, ONT.: **Rodney Y. Hatanaka**, senior in product design at Illinois Institute of Technology's Institute of Design, won the one-year Flambeau Plastics Corp. scholarship. Hatanaka was winner of Moholy-Nagy Memorial scholarship January 1956, and the BuGay Plastic Products scholarship, September 1956 . . . HOLLYWOOD: Judged best in the 20-second animated commercial for 1956 by the Chicago Federated Advertising Club was the Playhouse Pictures' Little Bill, produced for Commonwealth Edison Co. through Leo Burnett Co. of Chicago. **Bill Melendez** directed the

commercial for Playhouse. Other credits: **Sterling Sturtevant**, layout and design, and **Bill Higgins** and **Bill Littlejohn**, animators . . . LOS ANGELES: Society of Typographic Arts featured exhibition (in Chicago) of work of **J. Chris Smith** . . . MONTREAL: North American tour of 18th century British art opening in Montreal October, Montreal Museum of Fine Arts. Then goes to Ottawa and Toronto. Scheduled for Toledo, March 1958. Honor committee for show includes **Blake More-Godwin**, director of the Toledo Museum; **Charles P. Fell**, chairman of the National Gallery of Canada; **Col. Hugh M. Wallis**, president of the Art Gallery of Toronto; and **Harry E. Collin**, president of the Toledo Museum of Art . . . NEW HAVEN: **Robert G. Scott**, professor of design at Yale, died at the age of 50. He was the author of *Design Fundamentals*, published in 1951, and, an expert calligrapher, he used a goose quill as penman for George Washington's *Rules of Civility*, published in 1952. He had been represented in many one-man and group art shows throughout the country . . . NEW YORK: **Ralph Castenir Associates** (illustration, lettering, mechanicals, photo retouching) now at 35 E. 49 St. . . . **Wally Moos**, formerly with Lester Rossin Associates, now has own office as artist/photog rep, 527 Lexington Ave., PL

the height of quality



Peterson

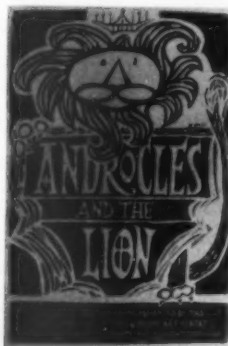
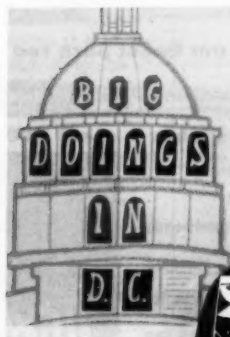
COLOR LABORATORY
DYE TRANSFER PRINTS

CIRCLE 7-1747

149 WEST 54th STREET, NEW YORK 19, N. Y.

MARILYN BASS

versatile designer...new additions to our portfolio



NEW YORK
485 Lexington Ave.
oxford 7-6650

PHILADELPHIA
2009 Chestnut St.
locust 7-7600

WILMINGTON, DEL.
920 Shipley St.
olympia 8-5139

8-0085. Exclusively repping **Prigent**, Vogue fashion photog . . . **Eckstein-Stone**, designers, moved to larger quarters at 24 W. 45 St., New York 36 . . . **Mrs. Vita Schiffer** of David J. Mendelsohn Advertising's art dept. and her husband, **Richard L. Schiffer**, asst. designer with L. W. Frohlich Advertising, shared the Cooper Union School of Design Award presented at graduation ceremonies . . . **Howard N. King**, one of the nation's leading typographers and a counsellor for Intertype Corp., participated in typographic workshop held at Oklahoma A&M college. Sponsors were A&M department of technical journalism, Intertype Corp., Oklahoma Press Assn., and the state's graphic arts organizations . . . **King** will conduct the typographic workshop scheduled by **North Dakota State School of Science**, Sept. 21 . . . Designer **John Henry Topp**, formerly of John Henry Topp, Inc., now at 18 E. 48 St., PL 9-4710. **Dick Schwartz**, former partner in Topp, Inc., now client contact, **Monogram Art Studio**, 515 Madison, PL 3-8974. Other former Toppers **John Dingeldein** and **Frank Nappi** have formed **Nadi Associates, Inc.**, at 135 E. 56 St., PL 3-7531, and illustrators **Robert Shore** and **William Lauritzen** have also located at that address. Shore's phone number is PLaza 3-7531. Lauritzen's phone number is PLaza 3-7385 . . . **Art Students League** classes begin Sept. 16. Instructors remain same but for **Arnold Singer**

who will teach graphics (lithography, etching and woodcut) in the evening, and **Thomas Fogarty** who continues Saturday classes . . . **Raymond R. Lane** of Lane-Bender, designer, addressing the annual convention of candy manufacturers, emphasized the importance of package design to sales increase: **Louis Cheskin**, director of Color Research Institute, tested women's reactions to a detergent packed three different ways. Packed in a yellow box woman said it was harsh. In blue box, consumers said it was too mild. The "just-right" vote came from those using same detergent, packed in yellow and blue box . . . **Haber Typographers, Inc.** has taken another 6000 sq. ft. in second expansion move in one year. Show now has 14,000 sq. ft. Also offers a 16-page addition to regular type book. Available from Haber, 115 W. 29 St. . . . **Museum of Modern Art** announces American painter **Sam Francis** (now living in Paris) won one of five prizes awarded to Japanese artists at the Fourth International Art Exhibition of Japan. Museum was organizer of the U. S. Section of the exhibition . . . **Porter A. McCray** directed the U. S. representation, organized by Modern's International Program. Paintings were selected by **Frank O'Hara**, exhibitions specialist on the Program's staff . . . **Lippincott and Margulies**, industrial designers, named **John J. McDevitt** vice president. He's been director of client relations at L&M for the past year and was formerly with Interna-

tional Telephone and Telegraph, and Western Electric . . . **Francis E. Blod**, president of Design Associates, has been elected a member of the Board of Trustees of Pratt Institute. President of the Package Designers Council, he's a 1940 Pratt grad with honors in industrial design . . . **Ted Eisenberg**, now partner of The Zakim Company, which has moved to larger quarters at 27 E. 37 St. Eisenberg was formerly art dept. mgr. for Martin L. Smith & Co. . . . **James Thrall Soby**, trustee of Modern Museum since 1942, named chairman of the painting and sculpture dept., pending the appointment of a department director to replace **Andrew Carnduff Ritchie**, who resigned to become director of the Yale University Art Gallery . . . Water colorist **Bernard Klonis**, 51, died following an illness of several months. Represented in collections of several museums and institutions in the United States, he taught life drawing and anatomy at the Art Students League and was also an instructor at Hunter College. He was a life member of the Art Students League and belonged to the New York Water Color Society and to the Audubon Artists . . . **Werner Michel**, who was radio-tv producer for Benton & Bowles, now radio-tv director for Reach, McClintock & Co. . . . **Ed Sullivan** show to be sponsored by **Eastman Kodak** on alternate weeks, beginning Sunday, Oct. 6. Ford Motor Co.'s Mercury division continues as co-sponsor. Kodak also continues *Adventures of Ozzie and Harriet*,

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trade talk

having renewed for 1957-58 . . . PHILADELPHIA: Now with **N. W. Ayer's** art bureau: **Gerald B. Buckley**, layout artist, from Majestic Press; **John H. Greiner**, layout man, recent grad of Philadelphia Museum School of Art; **Larry Skutch**, art buyer, previously operator of own business in New York as photog/artist rep . . . PITTSBURGH: First and second places in Advertising Artists Of Pittsburgh competition to design an AAP club medal went to **Norton Peterson** and **Vincent Dzierzki** of Town Studios . . . **Bernie Scheidl**, AD at Lando advertising, now with Huot Studios . . . **Chuck Beacham** with Pitt Studios as manager of Clark building studio. That studio's AD is **Ronald Allor**, from Ross Roy and Detroit . . . Shady Side Academy's Thornton Oakley Prize went to **Alan James Tapper**, for creative art. Alan is son of **Irv Tapper** of Town Studios . . . Gateway Studios has **William D. Lafferty** as sales rep. He was ad mgr. of Braddock Free Press . . . **James F. Devine** is creative director at W. S. Walker Advertising . . . WILMINGTON: **Mel Richman Inc.** has opened a branch sales office here, at 920 Shipley St. **Mae Gonzales** to be in charge . . .

PHOTOGRAPHY **Hallmark Cards** appointed **Victor Keppler** their creative consultant. A series of color photos by Keppler will appear on their Christmas cards this year . . . **George T. Eaton** of **Kodak Research Laboratories** is new president of the **National Society of Photographic Scientists and Engineers**. He's assistant head of the applied photography division at Kodak and a fellow of PSA . . . Other SPSE officers are **Steven Levinos** of **AnSCO**, executive vice president; **John A. Maurer**, New York, engineering vp; **Peter Krause**, South Manhasset, editorial vp; **Dr. Herbert Meyer**, Pasadena, financial vp; **Norton Godwin**, Washington, secretary-treasurer . . . **Charles Kerlee** has returned from his assignment in Cognac, France, for Martel Brandy . . . **A. John Garaci** of East Orange, N. J., illustrating a book on Theory and Practice of Fencing, in speech at International Photographic Exposition, discussed editorial approach to advertising as the story-telling picture approach: "The photograph itself is no longer the end product of the creative photographer. The layout photograph is the end product." . . . Photographer **Gerry Wichura**, formerly with John Joyce Studios, now with **I. J. Becker, Camera Galleries** . . . **Donald D. Van Vort Studios** (flexichromes, dye transfer, retouching, product rendering, etc.) now at 7 E. 47 St., EL 5-5354 . . .

AGENCIES **Guild, Bascom & Bonfigli**, west coast agency, has the **Max Factor Sol-Set** and **Dri-Mist** account. Factor's other pharmaceutical and specialty division products continue at **Anderson-Mc-**



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RETOUCHING
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trade talk

Connell, Hollywood. Doyle Dane Bernbach, New York, continues the Factor cosmetic products div. . . Robert Footman is account supervisor for the Factor business at Guild, out of San Francisco. Karl Gruener will be the tv account exec in Hollywood . . . The Rumrill Co.'s new building on the banks of the Barge Canal in southeast Rochester, N. Y., was dedicated amid appropriate ceremonies, including a boat trip up the canal . . . Toronto's Pemberton, Freeman, Bennett and Milne, Ltd., now at 550 Church St., Toronto 5, WA 4-8317. Ray Cattell is AD . . . Spitz Advertising Agency of Syracuse, N. Y., has been elected franchised member of the First Advertising Agency Group . . . Fuller & Smith & Ross opened a new Pittsburgh office, 211 Oliver Ave., with John A. McKinven, vp, as manager. New branch coincides with agency's 50th anniversary. Most of the Pittsburgh staff, 90 persons, transferred from Chicago and Cleveland . . . J. M. Mathes handling the Bridgeport Brass Co.'s line of Copperware cooking utensils . . . Warwick & Legler got the Seagram-Distillers Co.'s V. O. Canadian whiskey and Golden Gin account from Roy S. Durstine, Inc. Effective Sept. 15. W&L, in adding the \$3 million-plus account, now handles all Seagram . . . Benton & Bowles resigned the French Government Tourist Agency business (some \$300,000) and Grey Advertising picked it up . . . Robert M. Marks & Co., agency for the Swank (men's jewelry) account, will do "the largest consumer schedule ever launched in the field." To run in Life magazine over a 12-month period (fall to fall), and to be supplemented by local newspaper advertising. To open in Life Sept. 9 and will use five 4-color pages in the fall, units to also include b/w and 2-color . . .



Cover designer

Harry Traywick is AD for Susan Crane Gift Packaging in Dallas. The company originates and manufactures unusual gift wrap package designs. Prior to joining Susan Crane, Mr. Traywick worked with a silk screen shop in California. He was recently awarded a Certificate of Excellence by the AIGA "50 Packages of The Year and 50 Record Album Covers of The Year" competition for a lipstick container designed for Neiman-Marcus.

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VETERANS, DAY & EVENING, CATALOG D

what's new

TYPE SPECIMENS: New 260-page booklet issued by Skilset Typographers, 250 W. 54th St., New York 19, includes 1,339 specimen showings plus Linotype ornaments, sorts, and rules, Ludlow and Monotype ornaments and rules, copy fitting data, proofreader's marks and other helpful aids. Similar appearing type styles are cross-indexed. Faces are shown in full range of sizes.

SS EVEREADY FRISKET: SS Artist Materials Co., 712 N. State St., Chicago offers samples (write on letterhead) of new frisket. Surface is covered, for longer shelf life. Frisket is adhered to own backing for convenience in cutting and storing. Will not absorb moisture, manufacturer says. Priced at 35¢ per sheet or six for \$2.

COMPOSING ROOM TYPEFACES: Colorfully designed (by Aaron Burns) and bound booklet of one-line specimens of all the types in the Composing Room, Inc. collection now available, 11th edition. Special attention given to in-between sizes of 7, 9 and 11 point. Also available from the firm, a presentation of acetate proofs service. Address 130 W. 46 St., New York 36, JU 2-0100.

In Chicago

(continued from page 62)

Egon Berka. Of the five similar theme ads he noted, three are herewith reproduced. Note each employs same idea—three models with three variations of product. Berka, who does advertising, color photography, full color reproduction, noted that although the ads are repetitious in theme, each is "great," are representative of great national advertisers.

Another accidental series of ads Berka noted were three "great" advertisements by three different motor car advertisers plus one for a great food producer. This series repeated color theme of red on red. The red-on-reds were noted in two consecutive issues of one magazine. In both the "treble female" and the red-on-red themes, headlines usually stressed superlatives—"newest" or "most glamorous" etc. Berka thinks use and re-use of theme, however "great" it may seem originally, merely points up "how tough it is to come up with the one, creative type of illustration idea which each individual advertising message quite imperatively requires."



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bookshelf

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NEW BOOKS

154. **Art Archives.** Edited by Harry C. Coffin. Over 500 line illustrations of historic periods, events, activities, persons and places, all for unrestricted reproduction in advertising and publishing. An introductory page lists aids on how-to-use, for example, for line reproduction in black, in color, with overall screen in one color, etc. An alphabetical cross-reference index is included before the main body of spiral-bound coated paper pages. \$10.

155. **Art Directing.** Nathaniel Poussette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.

ANNUALS

146. **35th Annual of Advertising and Editorial Art and Design 1956.** The Art Directors Club of New York show catalog has 395 pages (including ads and index) of handsome format designed by George Giusti. Cover design by Giusti in white, black and yellow. Many of the 527 illustrations are in full color. Also included: a condensation of papers given at First Visual Communications Conference. \$12.50.

ART

145. **American Painting Today.** Edited by Nathaniel Poussette-Dart. A cross section of contemporary art, this includes 155 selections, four in color, by 14 museum directors. Artists express their philosophy—a paragraph each. Editor discusses experiments, developments and influences in contemporary art. An article on how professionals see their work. A series of quotations from writers on art. Lists of national art and artists organizations, art periodicals, suggested readings. Reference index of artists, galleries, museums and collectors. \$8.50.

149. **Handbook of Early Advertising Art.** 3rd edition. 2 volumes. A volume of pictorial material and a volume of typographical material, art in the books offered for reproduction free of charge or permission. The pictorial volume contains mostly Colonial and 19th century advertising art. Has 1790 illustrations, including 16 new plates of industrial and business illustrations and 336 full-page plates of rare pictorial material. Typographical volume has 311 full-plate pages of type faces, ornaments, etc. and a new collection of 64 plates of initials, alphabets and decorative letters. The set, \$18.50. Each volume, \$10.

147. **Piet Mondrian.** Michael Seuphor. Definitive work on the late Dutch founder of Neo-Plasticism, and one of the leading influences on modern and commercial artists. Beautifully designed, elaborately annotated, indexed, and with all kinds of bibliographies. Contains more than 600 illustrations, 34 of them tipped-in color plates. Writings by the painter included. \$17.50.

153. **The Artist's Handbook of Materials and Techniques.** Ralph Mayer. Revised and Enlarged Edition. Thorough discussions of all materials and techniques, plus an appendix of tables, use of formulas, etc., and bibliographies for painting, sculpture and printmaking. \$6.75 illustrated. \$5.25 text.

LAYOUT

137. **Layout.** Raymond A. Ballinger. Covers all creative aspects of layout, discusses design theory. Should appeal to ADs, artists, and students. Author of *Lettering Art in Modern Use*. Ballinger feels that printed page is still most valuable means of communication. A practicing layout designer, he is director of the department of advertising design at the Philadelphia Museum School of Art. Examples from 66 ADs and art editors are given, as well as numerous examples of the work of artists, designers, photographers. \$12.

126. **Practical Handbook on Double-Spreads in Publication Layout** by Butler, Likeness and Kordek. Fourth in a series of handbooks on publication layout. Illustrates and discusses problems and techniques in double-spread layouts. 92 pages. Paper back. \$3.75.

LETTERING, CALLIGRAPHY

136. **Lettering and Alphabets.** J. Albert Cavanagh. \$3 clothbound. One of America's greatest letterers and teachers of the art designed and rendered 85 complete alphabets. Fundamentals of lettering are given. All hand-lettered alphabets may be reproduced without cost or permission.

PHOTOGRAPHY

148. **The Nude.** Andre De Dienes. Examples of author-photographer's work number about 100 b/w plates. Foreword by Norman Hall, editor of *Photography*. Preface by De Dienes explains method of work, philosophy. Nudes are photographed indoors, out of doors, on the terrace, on sea shore. Also composite pictures. \$4.95.

PRODUCTION

138. **Type Identification Chart.** A complete type chart, printed on a series of circular movable graphs. This chart also helps the user to acquire a better knowledge of actual characteristics of groups of type faces and of their essential differences. \$1.

GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.

140. **The Picture Book of Symbols.** Ernst Lehner. Over 1000 symbols, designs, pictographs, sigils, emblems, and ideograms. All subjects. Paper \$1.25. Cloth \$3.

150. **Signatures and Trademarks.** Rand Holub. Page commentaries by Michael Roth on 51 pages of roughs, revisions of roughs, working drawings and some finished pieces. \$2.75.

151. **A Dictionary of American-English Usage.** Margaret Nicholson. Based on Fowler's *Modern English Usage*, these 671 pages define, list usages both literate and colloquial of words and phrases most likely to confuse. An aid is a listing of general articles in the book. These "general articles" are longer discussions of particular usages. \$5.

152. **The Television Commercial.** Revised and Enlarged Edition. Harry Wayne McMahon. The author, a tv commercial consultant, was vp in charge of tv commercial production and a member of the creative plans board at McCann-Erickson, New York. His book discusses all phases of television commercials and uses examples of actual jobs to illustrate points. \$6.50.

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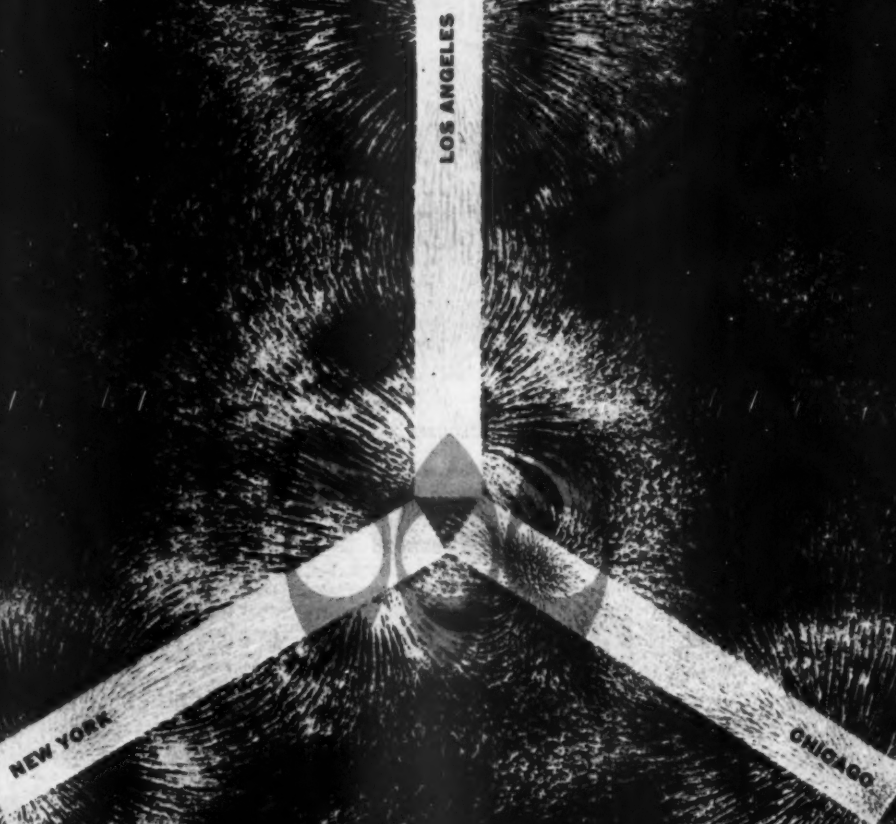
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Tulio Martin Studios
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Frank Van Steen
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370 Lexington Ave., N. Y. C. LE 2-6515

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booknotes

THE LANDSCAPE PAINTER'S MANUAL. Harry Leith-Ross, N.A.; A.W.S. Watson-Guption. \$3.95.

Deals with selection and preparation of materials and painting techniques. Includes notes and examples by Ernest Watson on Reflections. Four color plates, 17 b/w, and numerous working examples. Author, a noted developer of American talent, has won many prizes for both oil and watercolor.

OIL PAINTING IS FUN, Alois Fabry. Studio-Crowell. \$2.95.

A how-to book for everyone who wants to paint a picture but doesn't know how to get started. Ten projects take reader through selecting materials and equipment through developing experience for handling color, perspective, light and shade, etc.

(continued from page 47)

its whole concept? Most art shows today are judged this way. Is this wise? Don't you have bigger responsibilities? Isn't the only reason for advertising art that it is supposed to sell something?

You're familiar with the advertising axiom that goes, "it won a medal, but did it sell merchandise?" Whether artists and A.D.s realize it or not, they are first, advertising men, and the primary job is to help sell goods and services for clients. It is apparent that the artists and A.D.s who recognize this are also the ones who have received recognition, stature, and financial reward. Look around you, there's Charles Coiner, Wallace Elton, Saul Bass, Jim Hastings, Tinker . . . there are more. All of these men have one thing in common. They understand the whole advertising problem and have achieved by solidifying their art backgrounds with knowledge of copy, research, merchandising, etc. Art Direction magazine should be on every artist's and A.D.'s subscription list, but so should the media magazines. The material found in all these magazines give a broader understanding of advertising. Stature and recognition is one of the lofty aims of practically every artists' and A.D.'s club. One of the surest ways to achieve this recognition is to recognize the advertising problem as important as the art problem. There will always be advertising art shows, juries, differences of opinion, and prize winners . . . however, let's look good doing these things to those who matter—management and clients.

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DIRECTIONS by Stephen Baker



Motivation Research — The Art Director's Friend

The analysis of motivations, the Freud-tinted approach to research, is stirring up a storm in advertising circles. Last year, the industry put up many millions for motivation research and is eager to shell out some more. The art director who ignores these developments is keeping his head in the sand.

Actually, the art director should view with glee the growing popularity of MR. Some may deride it; there are those who are against any form of research, at any time, under any circumstances. But let's look at this fact: MR actually is on the art director's side.

Again and again motivation research comes up with the revelation that buying is not always the rational process it appears to be on the surface. The consumer may be convinced that his decision to buy an item is based on pure reasoning, but dig a little deeper into his basic motives and you find there's something else propelling him that may have little relation to the reasons he volunteers at first.

Horsepower is prestige . . .

Take automobile buying, for example. A man will tell you he bought his car mostly because of its engine performance. He may even supplement his story with a convincing description of the nature of the car's piston rings. Will he tell you that he settled on a Jaguar because his neighbor owned a mere Buick? Or, to go even deeper, because a sportscar makes him feel young and adventurous again? He won't say these things; he doesn't even know he had such motives. Yet these, and not the piston rings, probably made him sign for the Jaguar in the first place.

It may not be the most comfortable concept to swallow, but in selling merchandise to consumers we're usually dealing with emotions, not with simple logic. Account executives, manufacturers, and often even copywriters go about their jobs coolly calculating the best possible reason-why approach to selling an item,

assuming the consumer takes the same rationally objective view of the product as they themselves do. The art director, on the other hand, attacks a problem more from instinct. He is free to work with subjective fervor. His job is to express what he feels, not so much what he knows. As a result, his instinct often leads him into creations that stimulate just the right emotional response from the consumer.

MR backs AD instinct . . .

More often than people realize, the art director's "feeling" — a dirty word at client's meetings — is substantiated by motivation research studies. One example at hand is the case of advertising photography. For a long time, art directors battled for greater honesty in photography, for throwing out the phoniness of overplayed expressions, for using models that looked something like human beings. MR indicated the soundness of such feelings (statistical research was mum on the subject).

The value of veering to the other extreme, of showing photographs of pure fantasy, was also unappreciated before MR showed that such displays could titillate the emotions.odka was established on the American scene in less than a year by displays of spiffily dressed men perched in barren trees. Heretofore, devices like this would have been dismissed with a snort as mere art director's day-dreaming.

Sometimes it's impossible for the art director to put into words, the "thinking" behind a layout he has turned out. As a matter of fact, often there just wasn't any "thinking" in the strict sense of the word. But this can work out all to the good. Something that is churned up from the art director's inner feelings — something that he knows is quite untraditional but feels somehow might jar the audience into buying — these are the very things that motivation research has shown advertisers are likely keys to volume selling.

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